THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

February 2012
Vol. 15, No. 1

Special Report: GS Theaters in 2011

In the history of the giant-screen cinema industry, 2011 will mark the beginning of the transition from film to digital projection, as the year that 4K systems were first installed in GS theaters. Although dozens of theaters were converted to digital before 2011, all were based on 2K projectors, including the original IMAX digital system. Although systems with 6K, 8K, or even higher resolutions may ultimately become available, the GS industry has come to a consensus that 4K is the first acceptable substitute for the large-format film systems it has used for the last 40 years.

Apart from 130 new multiplex theaters (of which all were IMAX digital, and few, if any, of which had giant screens), only two new theaters opened last year: the **Digicel IMAX Theatre**, a commercial IMAX digital screen in Trinidad, and the Anoli Theater at the **Chickasaw Cultural Center** in Sulphur, OK, which installed a

*(see **THEATERS** on page 6)*

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Digital Symposium in Galveston

More than 260 people attended the second **Digital Cinema Symposium** held at **Moody Gardens** in Galveston, TX, Jan. 9–10. Crowded into the two days were a panel discussion on the business of digital 3D in museums, screenings of new films in 3D 4K digital, presentations from several server manufacturers, demonstrations of new audio technology and high-frame-rate material, and a repeat of the 15/70 vs. 4K shootout held at last year's symposium (*see LF Examiner, February 2011*). The two highlights of the meeting were the first public demonstration of a prototype laser-powered 4K digital projector by **Barco**, and the keynote speech by pioneering filmmaker **Douglas Trumbull**.

The meeting was sponsored by Barco, Moody Gardens, and **D3D Cinema**, a theater system integration company that has a business relationship with Barco.

The shootout

This year's shootout was similar in many respects to the one held in Galveston a year ago: footage from several different sources, including 15/70 prints from original negatives, prints from interpositive/internegative, and from digital intermediate, were projected on the theater's 15 kW IMAX GT projector, side by side in a split screen with the same footage projected by a Barco 4K DLP projector. The digital image was flipped horizontally so that the same half-image appeared on both sides of the screen, for easier comparison. The film and digital prints were calibrated for the light output of their respective projectors, so that even though the IMAX image had a nominal reflectance of

*(see **SYMPOSIUM** on page 14)*

Film Expo Preview

The **Giant Screen Cinema Association** and **Euromax**, the European giant-screen association, will hold a joint Film Expo in France, March 20–22. The meeting starts with two days in **Futuroscope**, the French theme park of the moving image, near Poitiers, about 180 miles (300 kilometers) southwest of Paris. On the third day, the meeting will reconvene for Dome Day at **La Géode** in Paris. The Film Expo is the first joint meeting of the two associations, and the first GSCA meeting in Europe since they met in London in spring 2008 (*see LF Examiner, April 2008*).

About 125 people are expected to attend the conference, which will include screenings of ten new GS films, committee meetings, films in production sessions, and a panel discussion on "Setting the Stage for Continued Dome Success," led by **Paul Fraser** of **Blaze Digital Cinema Works**. Both organizations will also hold regular members' meetings, with committee reports and other presentations.

New films being screened are:

The Last Reef 3D	Giant Screen Films
Air Racers 3D	3D Entertainment
Rocky Mountain Express	Stephen Low Company
Tornado Alley 3D	Giant Screen Films
*To the Arctic**	MacGillivray Freeman Films
Flying Monsters 3D	National Geographic
Space Junk 3D	K2 Communications
Rescue 3D	K2 Communications
Meerkats 3D	National Geographic
Cosmic Journey	BIG & Digital

* rough cut

For more information and to register, visit giantscreencinema.com.

Premiering this Month

The Last Reef
Journey 2: The Mysterious Island

See page 16.

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LFexaminer
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

February 2012
Volume 15, No. 1

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Published 10 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US$447
Outside North America: US$487
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

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Laser Illuminated Projector Group Formed

As reported on page 5, Imax Corporation and Barco have made a deal to co-develop the a laser-illuminated digital projection systems. Before such systems can be widely installed, certain health and safety regulations regarding lasers will have to be modified. Several companies pursuing these technologies have formed an industry association, the Laser Illuminated Projection Association, to promulgate and implement the new regulations. This report was prepared by that association and is reprinted by permission from its Web site.

The primary objective of the **Laser Illuminated Projection Association** is to be a single industry voice in rationalizing laser regulations. This paper introduces the issue of the vestigial and costly U.S. regulatory hurdles for Laser Illuminated Digital Cinema, and indicates why LIPA is critical to U.S. cinema profitability in the future.

Introduction

Using lasers as the "lamp" in digital cinema projectors has several dramatic financial and quality benefits over the xenon gas discharge lamps which have been used in cinema projection for several decades. These benefits include dramatic reduction of operating costs through reduction of maintenance, uniform image color and intensity, increased 3D brightness, and more. The list of benefits of using lasers is so extensive that laser use is assured in the near future.

Although people tend to worry about eye exposure safety when they hear the term "laser," it is very important to note that in digital cinema applications the projected light from a laser illuminated projector is essentially no more hazardous that the light from current cinema projectors! In fact, the light emitted from laser illuminated cinema projectors is processed in such a way that it doesn't even legally qualify as "laser light" when it leaves the projector.

The Problem

Even though the emitted projection doesn't qualify as "laser light," antiquated regulations from the U.S. **Food and Drug Administration** still require this emitted light to be legally treated as a "high powered laser light show," because the light was originally generated with a laser device.

These inappropriate governmental requirements, left over from traditional "rock concert" laser regulations, would require cinema exhibitors to jump through many extra hoops as "laser light show producers." These costly and time-consuming actions currently include obtaining a special license called a Laser Light Show Variance prior to purchasing or operating a cinema projector, requiring pre-show safety checks and an operator to watch the entire theater space during every showing, specialized laser safety training for all employees, as well as burdensome ongoing paperwork, governmental reporting for each show, and more. All this additional work is required under current regulations due to outdated definitions and residual government bureaucracy, when in actuality, new laser projections are no more hazardous than the movies exhibitors have been showing for 50 years without incident.

The Solution

The FDA's Center for Devices and Radiological Health (CDRH) which is tasked with regulating laser light shows has expressed a willingness to implement new legal requirements as appropriate for this emerging technology, while lifting the oppressive requirements created for a different industry some 35 years ago. However, the CDRH requires that the cinema industry and all stakeholders speak with a single unified voice via a formalized representative industry association. LIPA has been formed in response to this request by FDA. It is critical to resolve this matter promptly, well before industry begins installation of laser based projection systems.

LIPA operates under the following principles:

- LIPA will use its critical mass to foster a positive and receptive business environment for laser based projectors.
- LIPA will focus on professionally operated laser illuminated projectors ≥ 5000 lumens.
- LIPA will be open to all participants that wish to contribute to the stated mission and subject to board approval.
- LIPA will provide guidelines and promote adoption of laser-related standards, but not seek a voice in the standards-setting process.
- LIPA will expect members at the board and participant level to dedicate staff resources and actively participate in LIPA activities.
- LIPA will promote education and best practices throughout the value chain.
- LIPA will not impede current product sales or current product shipments, focusing efforts on communicating the benefits of lasers and realistic product timelines.

Leader Level Members

Barco
Christie Digital Systems Canada
Dolby Laboratories, Inc
Imax Corporation
Laser Light Engines, Inc.
NEC Display Solutions
Necsel Intellectual Property, Inc.
Phoebus Vision
Sony Corporation
USHIO, Inc.

Participant Level Members

Display Solution Business Unit
Mitsubishi Electric Corporation
Schneider Kreuznach
THX

Observer Level Members

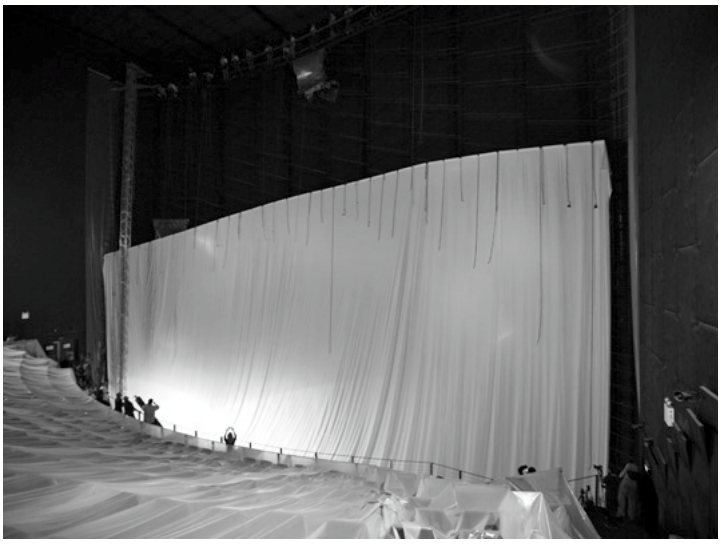
Corning Specialty Materials
JDSU
Eastman Kodak Company
Harkness Screens
Philips Electronics
Projection Design
RealD, Inc.
Texas Instruments

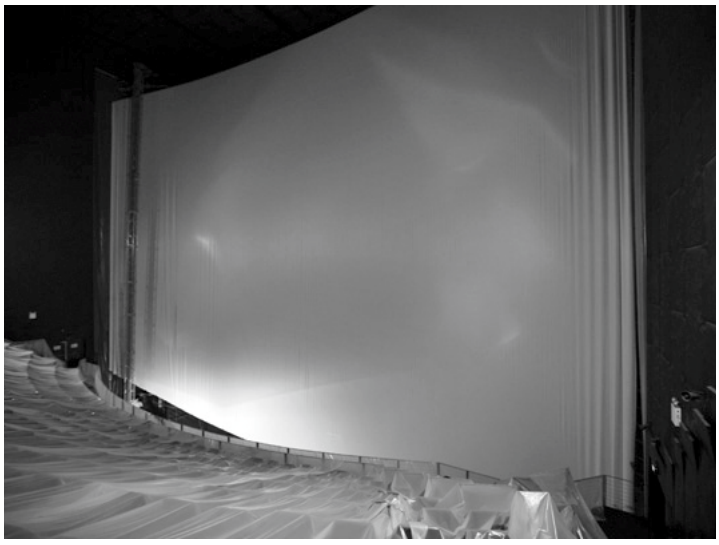
Sydney IMAX Replaces World's Largest Cinema Screen

The **LG IMAX Theater** in Sydney, Australia, has held the record for the world's largest cinema screen since opening in 1996. This month its 96.5x117.2-foot (29.5x35.7-meter) screen was replaced with a new vinyl screen, weighing in at 1,760 pounds (800 kilograms), that was hung on the existing frame by a team of 20 riggers. After being stretched tight, it was painted with 770 pounds (350 kilograms) of high-gain silver paint by an automated spraying rig. The theater was closed for 13 days while the work was performed.

The GT 3D theater has 540 seats and is located in Darling Harbour, a popular tourist site.

More pictures are available at facebook.com/imaxsydney.





Imax, Barco join on digital system

On Feb. 7, **Imax Corporation** and **Barco** announced a seven-year agreement to jointly develop the next generation of laser-powered IMAX projection systems, incorporating Barco's own laser technology and patents that Imax recently licensed from Eastman Kodak (*see The Biz, October 2011*). Under the deal, which makes Barco Imax's "exclusive worldwide partner in the development of digital projection technology," digital projectors from Barco's current line of xenon-lamped systems will be installed in IMAX theaters starting in the second half of 2012. At the same time, the companies will develop the next-gen system for a rollout expected in late 2013 (for flat screens) and 2014 (for domes).

The next-generation system, which the company has dubbed "GT digital," is intended for domes and flat screens from 80 to 125 feet wide, will use two 4K DLP projectors with laser illumination to provide 2D and 3D images with a 1.43:1 aspect ratio, and will be capable of up to 60 frames per second. The company says the system will provide "greater brightness and clarity, a wider color gamut and deeper blacks, and consume less power and last longer than existing digital technology."

Wim Buyens, Barco's senior vice president of entertainment, tells *LF Examiner* that the exclusivity provisions of the agreement will not prevent giant-screen theaters from using Barco projectors in non-IMAX digital installations if they wish, although he admitted that Barco "will not actively pursue" existing IMAX theaters for such conversions. He said that Barco's laser technology will be available as an upgrade to current Barco xenon-powered projector lines in the next year or two, although certain technologies it is co-developing with Imax will be available only in IMAX systems. He added that one of the main barriers to the adoption of lasers is the current high price of the lasers themselves, but that the potential of converting the world's digital cinema systems will eventually drive the prices down to acceptable levels even for non-premium systems.

The suddenness of the deal surprised many industry observers. Less than a month before the announcement, Barco appeared to be positioning itself as a competitor to Imax in the giant-screen market, with the first public demonstration of a prototype laser projector at the **Digital Cinema Symposium** in Galveston, TX, (*see article on page 1*). The image projected on a temporary 25x72-foot (7.6x22-meter) screen set up in a large conference hall impressed most viewers with its brightness and clarity. Sources tell *LFX* that they believe the deal came together after Imax reps saw the demo in Galveston.

Since Imax introduced its current digital projection system in the summer of 2008, it has used 2K DLP Cinema projectors provided by **Christie Digital**. To date, over 450 of those systems have been installed, including nearly 100 in theaters that originally had 15/70 film projectors.

A week after the Imax/Barco announcement, Christie Digital announced a "new, dual-projector integration kit that will allow theaters to provide audiences with their own 'premium theater' experience." One integration option provides for automated calibration and alignment of every pixel on screen. In an apparent jab at Imax, the release claims the system "can achieve 3D image brightness levels up to twice as high as what can be achieved using the current large-format market leader — at a significant cost saving."

New IMAX theater deals

In January, **Imax Corporation** announced deals to install digital cinema systems in South America, Canada, India, and China. In South America, the company restructured the master license agreement it had made with **RACIMEC** in 2005 (*see The Biz, December 2005*) that gave the Brazil-based company development rights for IMAX theaters in South America, but which had resulted in no new theaters in that time. According to a press release, the deal will "allow Imax to be more involved in the market...and for RACIMEC to offer multiple deal structures to prospective partners, including revenue sharing arrangements." The companies expect the arrangement to accelerate growth of IMAX theaters on the continent, which currently has only nine IMAX screens. Imax plans to open several new theaters in Brazil and Argentina this year, and predicts that South America could eventually support as many as 150 IMAX theaters.

In Canada, Imax announced a revenue-sharing deal with Quebec-based **Cinemas Guzzo** to open four digital IMAX screens in existing multiplexes in the Montreal area this year. The deal will bring the number of IMAX screens in Canada to 30. Founded in 1974, Cinemas Guzzo has 151 screens at 12 locations, mostly in greater Montreal. The chain expects to be 100% digital by May.

In India, Imax will install four IMAX digital theaters in new multiplexes being developed by **SPI Cinemas Ltd.** Locations and expected opening dates were not announced. There are currently three IMAX theaters in India, and the SPI deal brings the number of theaters open or expected to open to 13.

In China, Imax expanded its existing two-theater deal with **Broadway Theatre Company Ltd.** to add two more theaters, in Hong Kong and Wenzhou, in 2013. Broadway operates one IMAX theater in Hangzhou and plans to open its second in Shanghai later this year.

New DMR titles announced

Imax Corporation has announced two additions to its spring slate of repurposed Hollywood films, and the first Russian-language film to be remastered and released to IMAX theaters. The first two are ***The Hunger Games***, Imax's first film with ***Lionsgate***, set to open on March 23, and ***Marvel's The Avengers***, opening on May 4. Both will be released to IMAX digital theaters only, and are being followed by another DMR title one week later. *The*

Hunger Games is a one-week engagement ahead of **Warner Bros.'** ***Wrath of the Titans***, which opens on March 20, and is in turn followed by ***Titanic in 3D*** the week after that.

Disney's *The Avengers* opens a week before **Warner**'s ***Dark Shadows***, but was not announced as a limited engagement, perhaps meaning that the two may overlap in theaters, or be offered as either/or deals.

The Russian film is ***Stalingrad***, directed by **Fyodor Bondarchuk** (son of Oscar-winning director **Sergei Bondarchuk**), a 3D recounting of the Battle of Stalingrad in World War II. It will be released to IMAX theaters in Russia and the CIS in October 2013. The region currently has 22 IMAX theaters, with 23 in backlog.

Imax settles US class-action suit

Imax Corporation has agreed to settle a class-action lawsuit filed by U.S. investors who alleged that Imax misstated its financial results between 2002 and 2007. Imax's financial reports were the subject of an inquiry by the U.S. **Securities and Exchange Commission** that was initiated in June 2006 and dropped last year (*see The Biz, Summer 2011*). Investors filed eight class-action suits in the U.S. that were eventually consolidated, and another in Canada that is notable for being the first filed after new litigation rules went into effect.

Imax has offered the plaintiffs $12 million, but the deal is conditional on the Canadian court issuing an order that would exclude from the Canadian class all those who are part of the U.S. settlement. If the Canadian court refuses, the settlement filing says that the parties "shall revert to their litigation positions immediately prior to" the execution of the memorandum of understanding that led to the settlement, apparently voiding the deal.

Cathedral City update

In last month's Biz item on the **Desert IMAX Theater** in Cathedral City, CA, we neglected to mention that the integration of the digital projection system was by **Be Media** of El Segundo, CA. The two **Christie 4K** projectors are mounted on a custom rack above the IMAX SR projectors. The theater is one of only two venues in the world to offer both 15/70 film and 4K digital projection, the other being **Moody Gardens** in Galveston, TX, another Be Media installation.

Detroit SC still looking for help

According to local press reports, the **Detroit Science Center** is seeking help from private foundations to settle its debt with the **Citizens Bank** of Flint, MI, holder of its $4.8 million mortgage and $1 million in other debt. **Crain's** *Detroit Business* reported in early February that "**General Motors**, **Ford Motor Co.**, and **Penske Automotive Group** have either reportedly stepped up with cash or are receptive to assisting the science center."

The science center closed in September when it ran out of cash to support its continuing operations (*see The Biz, October 2011*). Reports in January said that Citizens Bank was demanding that liquidators be brought in to sell off some of the center's assets to pay off a portion of the debt.

Imax extends Gelfond's contract

In a Dec. 14 filing with the U.S. **Securities and Exchange Commission**, **Imax Corporation** announced that it has extended the employment contract with CEO **Richard Gelfond** by one year, through Dec. 31, 2013. At the same time, it granted him options to buy 400,000 shares of common stock, vesting in 2013, and expiring in 2021.

D3D hires Jolie Kass

D3D Cinema has hired **Jolie Kass** as director of theater sales and business development. She comes to the company from **Arts and Exhibitions International**, a leading producer of museum exhibits, based in Aurora, OH, where she directed operations of blockbuster exhibitions such as "Tutankhamen and the Golden Age of the Pharaohs." In that role, she was involved with AEI's use of D3D Cinema touring theaters, which showed D3D's film, *Egypt 3D: Secrets of the Mummies*, along with the exhibits. She holds a B.F.A. from the Art Institute of Chicago.

Winfield is new head of At-Bristol

Phil Winfield has been named the new chief executive of the British science center **At-Bristol**. He replaces **Goery Delacorte**, who has headed the center since September 2005, and who will assist Winfield as a part-time consultant. Winfield, who starts in the new position in April, has been director of INTECH Science Centre and Planetarium in Winchester since 2002, and was previously technical manager at Tyco Electronics UK. He holds a B.S. degree (with honors) in materials science and technology from the University of Bradford.

When At-Bristol opened in 2000, it was part of a complex that included the science center and **Wildwalk**, an ecology center that included two rainforests, an aquarium, and an IMAX theater. Wildwalk was closed in 2007 and sold in 2008 to **Blue Reef**, which operates aquariums throughout the UK. It reopened the planetarium and IMAX, but closed the theater suddenly in October, 2011 (*see Shorts, December 2011*).

Andrew Wight dies in crash

Producer **Andrew Wight** and cinematographer **Michael deGruy** died in Australia on Feb. 4 when the helicopter Wight was piloting crashed on takeoff. The pair were scouting for a documentary for **National Geographic** in New South Wales. The cause of the crash had not been determined at press time.

Wight was producer, with director **James Cameron**, of two GS documentaries: ***Ghosts of the Abyss*** and ***Aliens of the Deep***. He also produced the 2011 feature ***Sanctum***, which ran in IMAX digital theaters.

15/70 Screens Dropped by 16% in 2011 to 196

*(from **THEATERS** on page 1)*

15/70 system from **Cinema Development Company**. It is the first new CDC installation in seven years, and brings the company's total screens to nine. As it happens, however, neither of these screens meets the criteria for giant screens established by the **Giant Screen Cinema Association**.

Continuing the trend of the past few years, the number of theaters equipped with giant-screen film projectors declined sharply in 2011, from 304 to 255, a 16% drop. As was the case last year, multiplex IMAX theaters converting to IMAX digital accounted for the majority of retired 15/70 film projectors — 35 altogether — including 17 IMAX GT systems, several of which were in theaters with screens wider than 80 feet (24.4 meters). At least 11 film-based GS theaters closed, although one or two of them may reopen.

The net result is that the number of film systems of all sorts — 8/70, 10/70, and 15/70 — fell, while the number of digital theaters rose by 58% — from 298 to 472 — all but six of which were IMAX systems.

Ten 4K theaters were operating as of Jan. 1, six of which are true giant screens.

This report focuses on the status of all 15/70, 10/70, 8/70, and IMAX digital theaters, plus a handful of giant-screen film theaters that have converted to DCI-compliant digital projection. Past years' totals in this report may not agree with those in previous reports because we are constantly updating our database as we learn of theaters that opened or closed in previous periods.

Although the vast majority of IMAX digital theaters are not giant-screen theaters as specified by the GSCA, we count them primarily because they occasionally show the original GS films co-produced by **Imax Corporation**, **Warner Bros. Pictures**, and, starting with ***To the Arctic*** in April, **MacGillivray Freeman Films**.

Theaters by business segment

As of Jan. 1, 2012, 729 theaters met the criteria mentioned above, an increase of 124 from the same time last year. One hundred thirty-five new theaters opened, 11 closed, and 42 converted to digital. As shown in the tables below, the number of screens in every segment of the GS industry, except multiplexes, shrank.

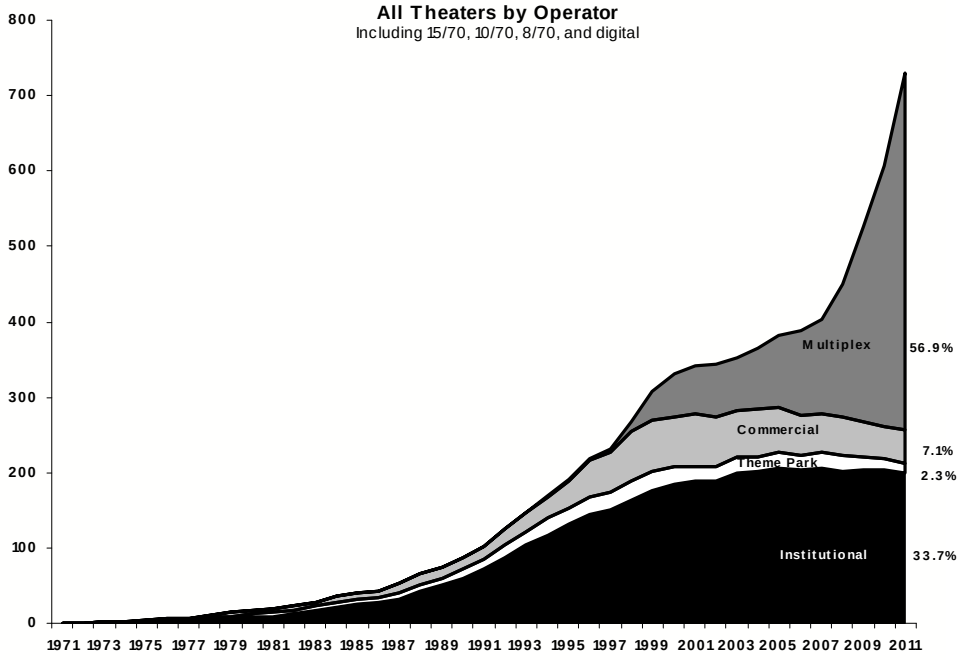
All theaters

	Opened	*Closed*	*Net*	*Total*
Commercial	1	2	-1	44
Multiplex	132	1	131	474
Theme Park	1	2	-1	13
Institutional	1	6	-5	198
Total	**135**	**11**	**124**	**729**

	Opened	*Closed/ Converted*	*Net*	*Total*
15/70	1	39	-38	196
10/70		1	-1	12
8/70		10	-10	48
IMAX digital	163		163	443
Non-IMAX digital	10		10	30
Total	**174**	**50**	**124**	**729**

As seen on the chart on this page, multiplex theaters now account for two-thirds of all theaters, while institutional screens make up barely one quarter. Commercial standalone theaters are 6% of the total, while theme parks are now less than 2%. However, if we only count the 280 theaters that meet the GSCA specs, the ratios of the two largest categories are virtually reversed: 53% are in institutions and 29% are in multiplexes. (*See chart on page 9.)*

Two standalone commercial theaters closed last year: the **Duluth OMNIMAX Theatre** in Minnesota, which opened in 1996, and had been struggling to break even in recent years; and the IMAX theater at the **Blue Reef Aquarium** in Bristol, UK, which closed suddenly in late October (*see Shorts, December 2011*). Two theme park theaters closed: the IMAX theater in Hawaii's **Polynesian Cultural Center**, which had shown a signature film since opening in 1991; it will be converted to digital later this year. And **Aviodrome**, a Dutch aviation theme park with an 8/70 theater, which went into receivership late last year. **Bowtie Theaters' Palace 17** multiplex in Hartford, CT, removed the **Kinoton** 8/70 projector from its Odyssey giant-screen theater that began life in 2000 with an **Advanced Image Systems** 15/70 projector. The 15/70 system only ran for two years, and the 8/70 projector hadn't been used in the 275-seat theater



since 2004, according to our records. The theater now shows 35mm on its 51x72-foot (15.5x22-meter) screen

Six institutional theaters have shut down, although most of these closures seem to be temporary, pending moves or conversions. Canada's **Telus World of Science Calgary** has moved to a brand-new building, and gotten a new name: **Telus Spark**. When its new digital dome theater opens this spring, the 15-year-old **Iwerks** 8/70 projector used in the old building will be replaced by an HD digital projection system. The **Science Museum of Western Virginia** in Roanoke has relocated temporarily for a renovation to its building, and is expected to return in the summer of 2013, although the fate of its MEGAsystems 8/70 dome theater at that time is not known. The **Tamarokuto Science Center** in Tokyo has scrapped its CDC 15/70 projector for a digital dome system that will debut in July. The **Flint Riverquarium** in Georgia hasn't used its Iwerks 8/70 system in years, but may install a digital projector later this year. The **Detroit Science Center**, which closed in September 2011, may ultimately reopen if its financial difficulties can be worked out.

One closure seems permanent: Mexico's **Descubre Museo Interactivo de Ciencia** (Discovery Interactive Museum of Science) in Aguascalientes did not renew its IMAX contract last summer, and has changed its name to the **Instituto Para El Desarrollo De La Sociedad Del Conocimiento** (Institute for the Development of a Knowledge Society). There seem to be no plans to convert or revitalize the 15-year-old dome theater.

IMAX theaters

All but three of 2011's 135 new theaters were IMAX digital systems, and of those 132, all were in multiplexes except the standalone in Trinidad. Imax also converted 34 film-based theaters to digital, all but three of which were in multiplexes. The three exceptions are at the **World Golf Hall of Fame**, in St. Augustine, FL; the **Marbles Kids Museum** in Raleigh, NC; and the **Pacific Science Center**, in Seattle, WA. The last added IMAX's digital system to the 32-year-old GT projector in the center's original theater, becoming the first, and so far only, location to have both IMAX film and IMAX digital projection in the same booth (*see item on page 17*). PSC also has a GT 3D theater that opened in 1998.

This brings the total number of IMAX theaters in operation as of Jan. 1, 2012, to 628, of which 467 (74.%) are in multiplexes. Institutional theaters account for 119 IMAX screens (19%), with 34 commercial standalone screens and eight theme park theaters.

Imax theaters

Operator	*DIG*	*GT*	*SR*	*MPX*	***Total***
Commercial	2	27	5		**34**
Multiplex	432	20	7	7	**466**
Theme Park		8			**8**
Institutional	7	100	12		**119**
Total	**441**	**155**	**24**	**7**	**627**

Imax's classic GT system is still the most common 15/70 film projector, operating in 100 institutions, 20 multiplexes, 27 standalone theaters, and eight theme parks. Nearly a third of these are dome screens, and most of the rest have flat screens too large to be effectively filled by the current IMAX digital system. Nearly half are 3D capable.

The smaller dual-projector SR film system is in place in 24 theaters, down from 39 a year ago.

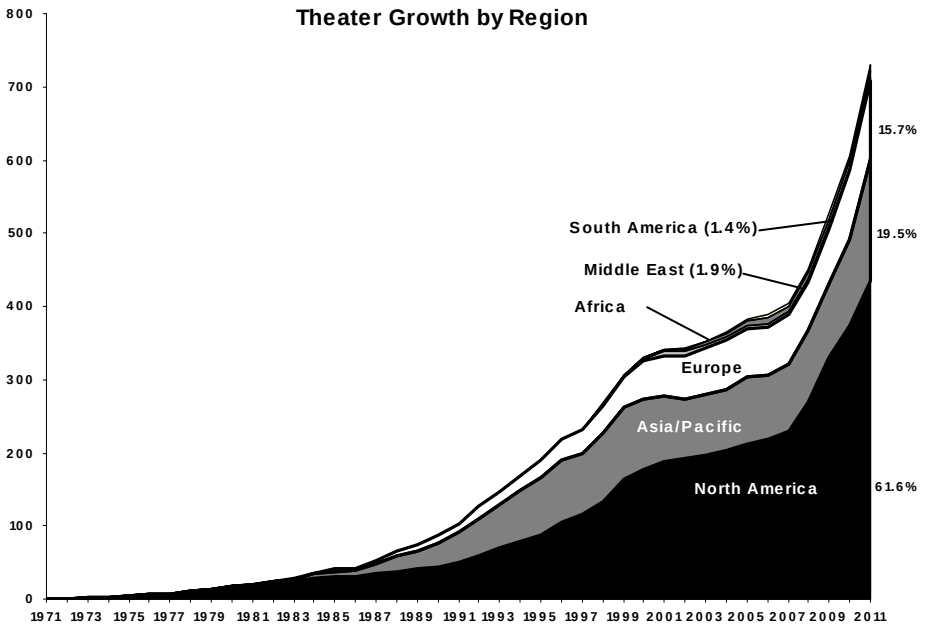
According to our records, seven MPX projectors are still operating. MPX was the last 15/70 film projector designed by Imax, and was intended to reduce costs and simplify operations for multiplex chains. Launched in 2004, it fit into the footprint of a standard 35mm film projector and, with its 1.9 aspect ratio, served as a placeholder for the IMAX digital system that followed it four years later. Most MPX leases provided for conversion to digital, and nearly all of the 72 MPX units that were installed have already been switched to digital.

Four MPX screens remain operational in North America, and all are likely to go digital later this year. Three MPX systems were installed in **Yelmo** theaters in Spain, but they have not had any bookings since 2010. We have heard rumors that the chain was unhappy with the performance of its IMAX theaters and switched them to 35mm projection a few years ago. They are still listed on the Imax.com Web site, but there is no mention of IMAX on the Yelmo site, yelmocines.es.

Giant-screen theaters

To be certified as a "giant screen" by the GSCA, a theater must place all seats less than one-screen width away from the

*(see **THEATERS** on page 8)*



*(from **THEATERS** on page 7)*

screen and have either a dome screen that is at least 60 feet (18.3 meters) in diameter, or a flat screen that is at least 70 feet (21.3 meters) wide or at least 3,100 square feet (288 square meters) in area.

As of Jan. 1, 2012, a total of 280 theaters met that standard, down from 283 a year ago. The majority of screens that don't meet the standard — 388 out of 446 — are IMAX digital or IMAX MPX film systems in multiplexes, nearly all of which are converted 35mm houses. Most of these fail because their screens are too small and because the seating area is much deeper than the width of the screen.

Eighty-two multiplex theaters meet the standard, but only 29 of them still run 15/70 film, half the number that were doing so last year. The others are digital conversions of theaters originally built for GT, SR, or MPX projectors. To our knowledge, no retrofitted IMAX theater meets the GSCA standard for a giant-screen theater.

The majority of theaters in each of the other three business segments meet the standard. Of the 54 non-multiplex theaters that don't qualify, 40 are not IMAX theaters and 21 are small domes.

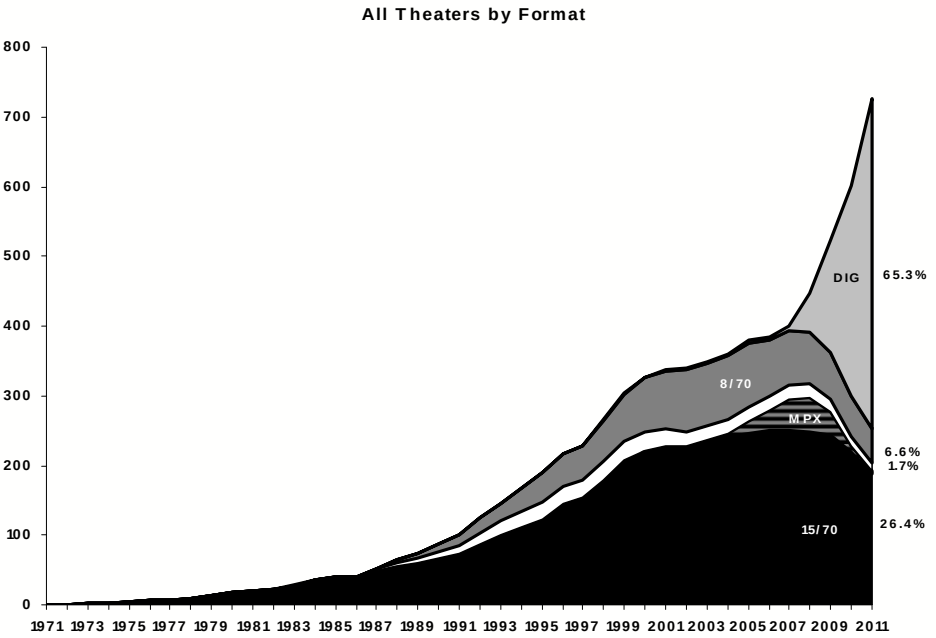
2D vs. 3D, domes vs. flat

The only new 2D theater to open in 2011 was the CDC 15/70 theater in Sulphur, OK, mentioned above, and the only 3D conversion was the **ExxonMobil Space Theater**, the 60-foot dome at the **Louisiana Art and Science Museum** in Baton Rouge, which switched from 8/70 to a **Sky-Skan** fulldome system with Sony 4K projectors. The number of 3D-capable theaters increased by 124, to 566, or 78% of all theaters we count. Among official GS theaters, 58% are 3D. Although the public fascination with 3D in multiplexes has reportedly waned over the past year, it is still a major reason 2D film theaters cite for wanting to go digital. Considering the relatively low incremental cost of 3D to a digital installation, it is unlikely that many future GS theaters will be 2D-only.

There are currently 111 dome theaters operating, including four that can switch from flat to dome screens. This is down from a peak of 130 in 2003. No new dome theaters opened in 2011, and only five have opened in the last five calendar years. On the other hand, four domes closed in 2011 and 15 have closed in the last five years. Although the numbers of planetariums and fulldome theaters are continuing to grow, giant-screen dome theaters, dedicated primarily to showing motion pictures, are declining.

But dome theaters are not "going gentle into that good night." The **Giant Dome Theater Consortium**, founded in 2010, is working to help fund films made specifically for domes, its first project being ***Tornado Alley***, which opened last year. Another fledgling group, the **Dome Alliance**, held its first meeting at Dome Day in Fort Worth last fall, and hopes to bring more domes together to share concerns of mutual interest.

And the convergence between dome theaters and digital planetariums continues to blossom. Of the 107 dome theaters, fully 38 also have planetarium and/or fulldome projection systems. Many films produced for giant screens are being shown in fulldome theaters. It remains to be seen whether much content will flow in the other direction: from planetarium/fulldome producers to GS theaters. (*Next month's issue will include a report on the IMERSA Summit in Denver in February, which dealt with this convergence.*)



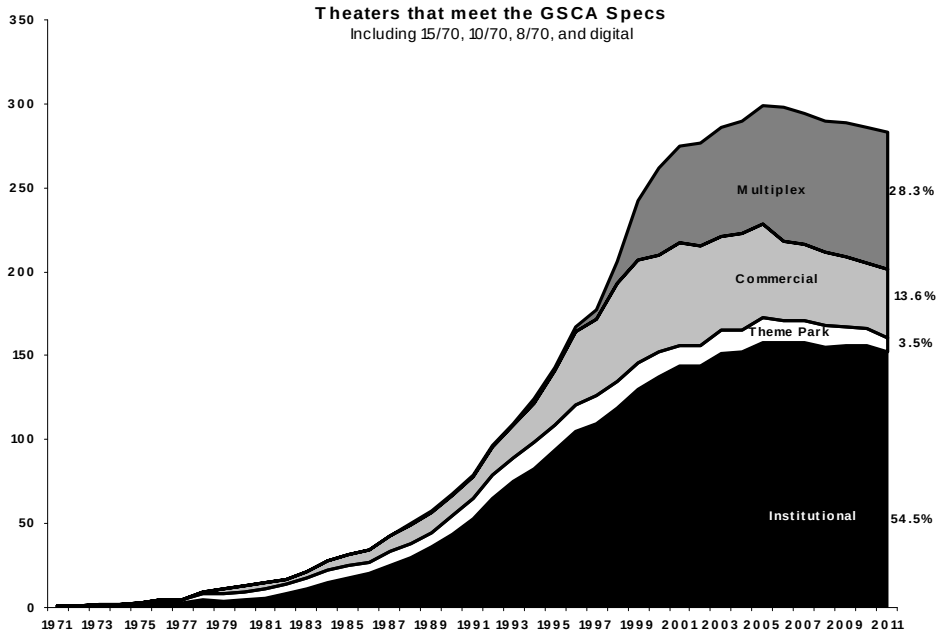
The fate of 70mm film

The chart above depicts the history of the various projection formats and highlights the rapid growth of digital, specifically IMAX digital. As we did last year, the chart shows MPX theaters separately from other 15/70 venues, illustrating its role as a placeholder for the IMAX digital system between 2004 and 2008. The significant drop in 15/70 theaters since 2008 shows the effect of the IMAX digital system as well as seven non-IMAX digital conversions.

	15/70	*10/70*	*8/70*	*IMAX Dig*	*Non-IMAX Dig*	*Total*
Commercial	32		7	2	3	44
Multiplex	34		4	432	4	474
Theme Park	8		2		3	13
Institutional	121	12	35	7	23	198
Total	**195**	**12**	**48**	**441**	**33**	**729**

As we have frequently noted, a number of GS theaters do not appear to participate in the film leasing market, showing only library films, signature films, or nothing. Our records (which are not necessarily exhaustive) show that more than 50 film-based theaters had no bookings last year. So the total of 255 GS film theaters overstates the actual market for original GS productions by more than 20%.

The two minority formats, 8/70 and 10/70, have continued their decline, with



ten 8/70 screens closing or going digital last year. Twelve GOTO 10/70 theaters continue to be nominally operational, although we know of only two that had bookings in 2011. Theaters with 8/70 or 10/70 systems have fewer titles available to them: only 28 GS films ran in 8/70 theaters last year, compared to 104 available to 15/70 theaters. The number of new releases printed to 8/70 is also declining sharply. Six of 2008's new releases were printed to 8/70, but only one new release — ***Rescue 3D*** from **K2 Communications** — has been made available in 8/70 since then.

Theaters with signature films can continue to run them as long as replacement prints can be obtained, and one of the leading operators of such venues, **Destination Cinema, Inc.**, intends to do so. DCI runs 8/70 systems in Niagara Falls, NY, and at the Hearst Castle in California, and IMAX film theaters at the Grand Canyon, the Alamo, and Niagara Falls, ON. DCI's **Gil Perez** tells *LFX* that the company has been "considering digital systems for some time, but we are waiting for 4:3 [aspect ratio] systems to emerge and, at the same time, be competitively priced."

Most other operators of 8/70 theaters contacted for this report said they are considering switching to digital, some as soon as this year. **Frank "Rocky" Montesano**, executive director of the **USS Lexington Museum** in Corpus Christie, TX, says that in April, the 11-year-old MEGAsystems 8/70 system in the WWII aircraft carrier will be replaced by "a Barco 4K projector with a Dolby 3D system. **D3D Cinema** is doing the installation." Similarly, **Charlie Frank** of **Science City at Union Station** in Kansas City, MO, says that his CDC 15/70 theater will become "3D-capable, 4K, within 12 months."

Others are taking a longer view, expecting to convert within two or three years, with funding generally being the major obstacle. The few who said they weren't considering going digital were typically multi-purpose facilities that emphasize live performances and rarely used their film projectors anyway.

The digital future: IMAX or not

But the decline of all film formats is obvious from the chart, and can only be expected to accelerate. The rapid conversion of conventional theaters to digital is reducing the amount of 35mm print film being manufactured, and that, along with Kodak's bankruptcy filing, will tend to make 70mm camera and print stocks more expensive. This in turn will increase the financial pressure on remaining film theaters to switch to digital.

Then they will have the dilemma of which system to choose. For most the largest question will be, IMAX or not. Imax Corporation has lost a great deal of goodwill among institutional theaters by saying, as CEO **Richard Gelfond** did to the GSCA conference in 2008, that IMAX is not giant screens; by not branding the smaller multiplex screens differently from the classic giant screens; by bringing multiplex competitors into museum theaters' markets, often with no advance notice; and by taking other actions that museums feel diluted the IMAX brand they helped the company build over four decades.

But Imax Corporation has begun to take steps to mend fences with these theaters. It hired former MacGillivray rep **Mike Lutz** to head its museum sales effort and has had several meetings with theaters to discuss the next-gen digital system and other issues. It made a co-production deal with MacGillivray (although, as we reported in October, this got a mixed reception from the industry), and most recently it announced a deal with **Barco** to co-develop the next-gen system expected in late 2013 (*see item in Biz on page 5*).

As described in meetings and in a sales brochure, the next-gen system (which Imax has confusingly named the IMAX GT digital theater system), has many desirable features beyond the enhanced light output, contrast, and color gamut that lasers make possible. It will have the same 1.43:1 aspect ratio of IMAX film systems, will include automatic image and focus calibration, and will run at up to 60 fps.

All this helps position the company, and the new system, as a step above the competition, especially since, until the recent announcement, Barco looked to be one of Imax's most formidable competitors in the digital GS market. (Despite the deal with Imax, Barco will continue to sell its standard line of projectors to GS theaters that don't want an IMAX-branded system. Barco has also said that it will offer a laser upgrade to current xenon-powered projectors.)

Imax's most serious disadvantages remain the ill will many theaters still bear it, and fact that, unlike DCI-compliant systems, its system is proprietary, making

*(see **THEATERS** on page 10)*

*(from **THEATERS** on page 9)*

Imax the gatekeeper for all programming, and increasing lease costs with conversion fees as high as $5,000 per digital print.

Then there is the question of initial price. Early signs indicate that non-multiplex customers will not be given the revenue-sharing option that most multiplex operators get, whereby the exhibitor pays nothing for the hardware, in return for giving Imax a larger share of the box office. Instead they will get the same sale/lease-type deals that most previously had, which require a large initial payment, plus annual royalty/licensing fees, plus a mandatory annual service contract.

Gelfond has said that converting the remaining IMAX film theaters is a $200 million market for the company. Dividing this number by the 155 GT theaters still in place suggests that the initial payment for the next-gen digital IMAX system will be about $1.3 million. Current DCI-compliant, dual-4K systems are available as little as a third of that price, and some will be upgradeable in the future to laser illumination. They can play virtually all content (except titles that Imax/Warner/MFF release exclusively to IMAX theaters), with no conversion premiums.

As of this moment, Imax is not winning the conversion battle: only nine non-multiplex IMAX theaters have converted to the first-gen IMAX digital system, whereas 20 former GS film theaters have switched to 2K or 4K digital since 2008, six of which were formerly IMAX theaters. (This does not count ten GOTO 10/70 theaters that have converted to digital planetarium systems.) In addition, at least half a dozen others have added digital projection to their IMAX 15/70 booths.

Of course, many theaters are probably waiting to learn more about, or actually see, the next-gen IMAX system, which is not expected until late 2013 for flat screens, and 2014 for domes. Until then, theaters have to decide whether that system — and the IMAX brand name — will be worth the wait and the premium price, whether to go with a DCI-compliant system now, or whether to consider all the options available to them in two years and decide then.

New Theaters in 2011

Non-IMAX Theaters

Theater	City	Country	Mfr	Fmt	Opened
Chicasaw Cultural Center	Sulphur, OL	USA	CDC	1570	1/11/2011
Cinemark Monterey Cannery Row XD	Monterey, CA	USA	BARCO	4K	12/16/2011

IMAX Digital Theaters

Theater	City	Country	Opened
Hefei Wanda Plaza IMAX	Hefei	China	1/14/2011
AMC Franklin Mills Mall 14 & IMAX	Philadelphia, PA	USA	1/14/2011
Qingdao Wanda CBD & IMAX	Qiang Dao	China	1/14/2011
Coca-Cola IMAX Kinostar De Lux Khimki	Moscow	Russia	1/14/2011
Guangzhou Wanda & IMAX	Guangzhou	China	1/14/2011
Beijing CBD Wanda & IMAX	Beijing	China	1/22/2011
Hangzhou Xinyo International Cineplex	Hangzhou	China	1/22/2011
Regal Valley River Center Stadium 15 & IMAX	Eugene, OR	USA	2/14/2011
Regal Louisiana Boardwalk Stadium 14 & IMAX	Bossier City, LA	USA	2/18/2011
Rave Jefferson Pointe 18 & IMAX	Fort Wayne, IN	USA	3/11/2011
Rave Mall of Louisiana 15 & IMAX	Baton Rouge, LA	USA	3/11/2011
Rave Pensacola Bayou 15 & IMAX	Pensacola, FL	USA	3/11/2011
Cobb Hollywood 16 Cinemas & IMAX	Tuscaloosa, AL	USA	3/11/2011
Regal Parkway Plaza Stadiuim 18 & IMAX	El Cajon, CA	USA	3/25/2011
Regal UA Westbury Theatre Stadium 12 & IMAX	Westbury, NY	USA	3/25/2011
Regal Manassas Stadium 14 & IMAX	Manassas, VA	USA	3/25/2011
Regal Amarillo Star Stadium 14 & IMAX	Amarillo, TX	USA	3/31/2011
Karo IMAX Baikonurskiy	Saint Petersburg	Russia	3/31/2011
CineStar Arena IMAX Zagreb	Zagreb	Croatia	4/27/2011
Rave Brentwood 14 & IMAX	Brentwood, CA	USA	4/29/2011
Rave Promenade 16 & IMAX	Center Valley, PA	USA	4/29/2011
Rave Grand Prairie 18 & IMAX	Peoria, IL	USA	4/29/2011
AMC Stonecrest 16 & IMAX	Lithonia, GA	USA	4/29/2011
Cinemark Century 16 & IMAX	Corpus Christi, TX	USA	4/30/2011
Cinemark 22 & IMAX	Lancaster, CA	USA	4/30/2011
Rave Valley Bend 18 & IMAX	Huntsville, AL	USA	5/6/2011
Stone Southpoint Cinemas & IMAX	Durham, NC	USA	5/6/2011
Cobb Dolphin 19 & IMAX	Miami, FL	USA	5/10/2011
Cinema Park IMAX Tumen	Tumen	Russia	5/18/2011
CGV Suwon & IMAX	Suwon	South Korea	5/18/2011
SBS/Monitor Megamall IMAX	Krasnodar	Russia	5/18/2011
UCI IMAX Pioltello Milano	Milan	Italy	5/18/2011
Shaw Lido Cineplex 11 IMAX	Singapore	Singapore	5/19/2011
Cineplexx IMAX Hohenems	Hohenems	Austria	5/19/2011
Cinesa IMAX Festival Park Mallorca	Palma de Mallorca	Spain	5/20/2011
AMC Loews Country Club Hills 16 & IMAX	Country Club Hills, IL	USA	5/20/2011
United Cinemas Toshimaen IMAX	Tokyo	Japan	5/20/2011
Fuzhou Wanda IMAX	Fuzhou	China	5/20/2011
AMC Sarasota 12 & IMAX	Sarasota, FL	USA	5/20/2011
Cinesa IMAX Parquesur Madrid	Madrid	Spain	5/20/2011
CGV Sangam & IMAX	Seoul	South Korea	5/27/2011
AMC Loews Rio Cinemas 18 & IMAX	Gaithersburg, MD	USA	5/27/2011
The Grand 16 & IMAX	Slidell, LA	USA	6/28/2011
The Grand 18 & IMAX	Winston-Salem, NC	USA	6/28/2011
The Grand 16 & IMAX Pier Park	Panama City, FL	USA	6/28/2011
AmStar 16 & IMAX	Macon, GA	USA	6/29/2011
Cineplex SilverCity Polo Park Cinemas IMAX	Winnipeg, MB	Canada	7/11/2012
Nanjing Wanda IMAX	Nanjing	China	7/14/2011
Cinesa Parquesur IMAX	Madrid	Spain	7/14/2011
109 Cinemas Kiba IMAX	Tokyo	Japan	7/14/2011
UCI 18 Cinemas New York City Center IMAX	Rio de Janeiro	Brazil	7/14/2011
AMC Avenue Forsyth 12 & IMAX	Cumming, GA	USA	7/14/2011
SM City Southmall IMAX Theatre	Las Pinas	Philippines	7/14/2011
AMC Showplace New Lenox 14 & IMAX	New Lenox, IL	USA	7/15/2011
AMC Chesterfield 14 & IMAX	Chesterfield, MO	USA	7/15/2011
Empire Theatres Kitchener IMAX	Kitchener, ON	Canada	7/15/2011
Cineplex SilverCity Windsor Cinemas IMAX	Windsor, ON	Canada	7/15/2011
Empire Studio 16 Country Hills IMAX	Calgary, AB	Canada	7/15/2011
Regal Streets of Indian Lake Stadium 16 & IMAX	Hendersonville, TN	USA	7/15/2011
Cinema Sunshine IMAX	Yamatokoriyama-shi	Japan	8/4/2011
Shanghai Jiangqiao Wanda & IMAX	Shanghai	China	8/4/2011
Digicel IMAX Theatre	Port of Spain	Trinidad	8/31/2011
AMC Clifton Commons 16 & IMAX	Clifton, NJ	USA	9/9/2011
AMC Loews Georgetown 14 & IMAX	Washington, DC	USA	9/9/2011
AMC Barton Creek Square 14 & IMAX	Austin, TX	USA	9/9/2011
Cineplex SilverCity Ancaster Cinemas IMAX	Ancaster, ON	Canada	9/30/2011
AMC Showplace Traders Point 12 & IMAX	Indianapolis, IN	USA	10/6/2011
Formula Kino IMAX Sapphire	Moscow	Russia	10/6/2011
Odeon Swiss Cottage IMAX	London	UK	10/6/2011
Regal Old Mill Stadium 16 & IMAX	Bend, OR	USA	10/6/2011
AMC Highland Village 12 & IMAX	Highland Village, TX	USA	10/6/2011
AMC Forum 22	Montreal, QC	Canada	10/6/2011
AMC Showplace Schererville 12 & IMAX	Schererville, IN	USA	10/7/2011
AMC Arapahoe Crossing 16 & IMAX	Aurora, CO	USA	10/28/2011
Empire Studio 12 & IMAX	St. John's, NL	Canada	10/28/2011
UA Colorado Mills Stadium 16 & IMAX	Lakewood, CO	USA	10/28/2011
Megaplex 14 & IMAX at Legacy Crossing	Centerville, UT	USA	10/28/2011
Regal Warrington Crossing Stadium 22 & IMAX	Warrington, PA	USA	11/18/2011
Regal Westview Stadium 16 & IMAX	Frederick, MD	USA	11/18/2011
Regal Fox Stadium 16 & IMAX	Ashburn, VA	USA	11/18/2011
ShowPlex Springfield 11 IMAX Theatre	Springfield, MO	USA	11/18/2011
TGV Cinemas Sunway Pyramid IMAX	Petaling Jaya	malaysia	12/15/2011
AMC Saratoga 14 & IMAX	San Jose, CA	USA	12/16/2011
Cineplex SilverCity Victoria Cinemas IMAX	Victoria, BC	Canada	12/16/2011
AMC Showplace Rockford 16 & IMAX	Rockford, IL	USA	12/16/2011
Vieshow Cinemas Banqiao Mega City Mall IMAX	Taipei	Taiwan	12/16/2011
Vieshow Cinemas Far Eastern Taichung IMAX	Taichung	Taiwan	12/16/2011
Vieshow Cinemas Tiger City Taichung IMAX	Taichung	Taiwan	12/16/2011
109 Cinemas Shonan & IMAX	Fujisawa City	Japan	12/16/2011
Cineplex SilverCity London Cinemas IMAX	London, ON	Canada	12/21/2011
AMC Showplace Edwardsville 12 & IMAX	Edwardsville, IL	USA	12/21/2011
Regal Palladium Stadium 14 & IMAX	High Point, NC	USA	12/21/2011
Regal Gateway Stadium 16 & IMAX	Austin, TX	USA	12/21/2011
Regal Lloyd Center 10 & IMAX	Portland, OR	USA	12/21/2011
Daqing Saertu Wanda & IMAX	Daqing	China	2011
Kinomax IMAX	Astrakhan	Russia	2011
Ningbo Jiangbei Wanda & IMAX	Ningbo	China	2011
Cineworld Edinburgh & IMAX	Edinburgh	UK	2011
Nanchang Bayi Wanda & IMAX	Nanchang	China	2011
Langfang Wanda & IMAX	Langfang	China	2011
Huhhot East Xinhua Road Wanda & IMAX	Huhhot	China	2011
Harbin Central Street Wanda & IMAX	Harbin	China	2011
Zhengzhou Zhongyuan Wanda & IMAX	Zhengzhou	China	2011
Suzhou Eudemonia Blue Ocean IMAX	Suzhou	China	2011
Shenzhen OCT Bay & IMAX	Shenzhen	China	2011
Dalian Huafu Wanda & IMAX	Dalian	China	2011
Chengdu Jinhua Wanda IMAX	Chengdu	China	2011
Changzhou Wanda & IMAX	Changzhou	China	2011
Changchun Red Flag Street Wanda & IMAX	Changchun	China	2011
Changchun Chongqing Road Wanda & IMAX	Changchun	China	2011
Huai'an Wanda & IMAX	Huai'an	China	2011
Wuhan Jingkai Wanda Cinemas & IMAX	Wuhan	China	2011
Baotou Qingshan Wanda & IMAX	Baotou	China	2011
Suzhou Pingjiang Wanda & IMAX	Suzhou	China	2011
Shijiazhuang Wanda Plaza & IMAX	Shijiazhuang	China	2011
Shenyang Tiexi Wanda & IMAX	Shenyang	China	2011
Shaoxing Keqiao Wanda & IMAX	Shaoxing	China	2011
Taizhou Wanda Plaza & IMAX	Taizhou	China	2011
Tianjin CGV IMAX	Tianjin	China	2011
Tianjin Hedong Wanda & IMAX	Tianjin	China	2011
Zhenjiang Wanda Cinemas & IMAX	Zhenjiang	China	2011
Xiamen Huli Wanda & IMAX	Xiamen	China	2011
Shanghai Zhoupu Wanda & IMAX	Shanghai	China	2011
Xi'an Jiefang Road Wanda Plaza & IMAX	Xi'An	China	2011
Sanya Wanda & IMAX	Sanya	China	2011
Xiangyang Wanda & IMAX	Xiangyang	China	2011
Yichang Wanda & IMAX	Yichang	China	2011
Yinchuan Jinfeng Wanda & IMAX	Yinchuan	China	2011
Tangshan Wanda & IMAX	Tangshan	China	2011

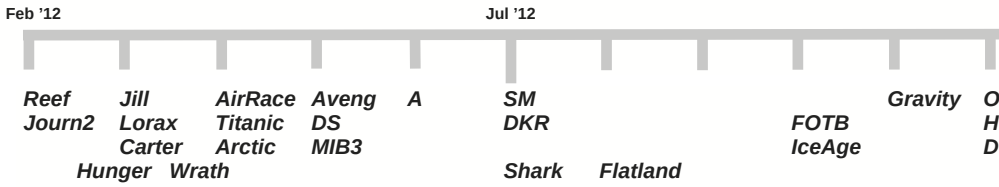
Theaters Converted in 2011

City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scr	Converted
Coomera	Dreamworld	Australia	NEC	D	GT	3D	F	1/11
Saint Augustine, FL	World Golf Hall of Fame	USA	IMAX	D	GT	3D	F	1/31/11
Raleigh, NC	Marbles Kids Museum	USA	IMAX	D	SR	3D	F	2/11
Manchester, CT	Rave Buckland Hills 18 & IMAX	USA	IMAX	D	MPX	3D	F	2/4/11
Tomball, TX	Santikos Silverado 16 IMAX	USA	IMAX	D	MPX	3D	F	2/4/11
Prague	Oskar IMAX Palace Flora	Czech Rep.	IMAX	D	GT	3D	F	2/17/11
Colorado Springs, CO	Cinemark Carefree Circle & IMAX	USA	IMAX	D	SR	3D	F	2/18/11
Denver, CO	Regal Colorado Center 9 & IMAX	USA	IMAX	D	SR	3D	F	2/18/11
Las Vegas, NV	Brenden Theatres and IMAX at the Palms	USA	IMAX	D	SR	3D	F	2/18/11
San Antonio, TX	Santikos Palladium IMAX	USA	IMAX	D	MPX	3D	F	2/18/11
Boise, ID	Regal Boise Stadium 21 & IMAX	USA	IMAX	D	SR	3D	F	2/23/11
Buford, GA	Regal Mall of Georgia Stadium 20 & IMAX	USA	IMAX	D	GT	3D	F	2/23/11
Dublin, CA	Regal Hacienda Crossings Stadium 21 & IMAX	USA	IMAX	D	GT	3D	F	2/23/11
Fresno, CA	Regal Fresno Stadium 22 & IMAX	USA	IMAX	D	SR	3D	F	2/23/11
King of Prussia, PA	Regal King of Prussia Stadium & IMAX	USA	IMAX	D	GT	3D	F	2/23/11
Lincolnshire, IL	Regal Lincolnshire Stadium 21 & IMAX	USA	IMAX	D	SR	3D	F	2/23/11
New Rochelle, NY	Regal New Roc Stadium 18 & IMAX	USA	IMAX	D	GT	3D	F	2/23/11
Tarentum, PA	Cinemark Galleria at Pittsburgh Mills & IMAX	USA	IMAX	D	MPX	3D	F	3/11/11
Rochester, NY	Cinemark Tinseltown USA & IMAX	USA	IMAX	D	SR	3D	F	3/25/11
Sappington, MO	Wehrenberg Ronnies 20 Cine & IMAX	USA	IMAX	D	MPX	3D	F	3/25/11
Woodridge, IL	Cinemark @ Seven Bridges & IMAX	USA	IMAX	D	SR	3D	F	3/25/11
Guatemala City	Circuito Alba IMAX Cines Pradera Concepcion	Guatemala	IMAX	D	SR	3D	F	4/27/11
Budapest	Cinema City Arena IMAX Hungary	Hungary	IMAX	D	GT	3D	F	4/27/11
Katowice	Cinema City Orange IMAX Katowice Punkt 44	Poland	IMAX	D	GT	3D	F	4/27/11
Krakow	Cinema City Orange IMAX Krakow	Poland	IMAX	D	GT	3D	F	4/27/11
Poznan	Cinema City Orange Poznan IMAX	Poland	IMAX	D	GT	3D	F	4/27/11
Warsaw	Cinema City Orange IMAX Sadyba	Poland	IMAX	D	GT	3D	F	4/27/11
Dallas, TX	Cinemark 17 & IMAX	USA	IMAX	D	GT	3D	F	5/6/11
Grand Rapids, MI	Celebration! Cinema Grand Rapids North & IMAX	USA	IMAX	D	SR	3D	F	5/6/11
Berlin	CineStar Event Cinema	Germany	BARCO	D	GT	3D	F	5/18/11
Albuquerque, NM	New Mexico Museum of Natural History and Science	USA	BARCO	D	870	3D	F	5/26/11
Columbus, OH	COSI Columbus	USA	CHRIS	D	IWRK	3D	F	6/15/11
Halifax, NS	Empire Theatres Bayers Lake IMAX	Canada	IMAX	D	SR	3D	F	6/28/11
Moscow	BFC IMAX Kinosfera	Russia	IMAX	D	SR	3D	F	7/31/11
Ankara	Ankara AFM IMAX	Turkey	IMAX	D	SR	3D	F	7/31/11
Baton Rouge, LA	Louisiana Art and Science Museum	USA	SONY	D	870	2D	D	8/11
Colleyville, TX	B & B Colleyville Cinema Grille & IMAX	USA	IMAX	D	MPX	3D	F	8/31/11
Istinye-Istanbul	AFM IMAX Istinye Park	Turkey	IMAX	D	MPX	3D	F	10/7/11
Birmingham	Millennium Point Cinema	UK	BARCO	D	GT	3D	F	10/22/11
Hastings, NE	Hastings Museum	USA	NEC	D	MEGA	3D	F	10/26/11
Parker, CO	Wildlife Experience	USA	NEC	D	870	3D	F	12/11
Orlando, FL	Regal Pointe Orlando Stadium 20 & IMAX	USA	IMAX	D	GT	3D	F	12/21/11

Theaters Closed in 2011

City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scr	Open	Closed
Duluth, MN	Duluth OMNIMAX Theatre	USA	IMAX	1570	GT	2D	D	4/18/96	3/6/11
Calgary, AB	Telus World of Science, Calgary*	Canada	IWRK	870		2D	D	6/96	6/27/11
Roanoke, VA	Science Museum of Western Virginia*	USA	MEGA	870	PLAN	2D	D	7/3/99	6/30/11
Hartford, CT	Palace 17 & Odyssey Theater	USA	KINO	870		2D	F	11/14/02	7/31/11
Aguascalientes	Descubre Museo Interactivo de Ciencia	Mexico	IMAX	1570	GT	2D	D	11/19/96	8/11
Laie, HI	Polynesian Cultural Center*	USA	IMAX	1570	GT	2D	F	1991	8/11
Detroit, MI	Detroit Science Center*	USA	IMAX	1570	GT	2D	D	1978	9/28/11
Bristol	Blue Reef Aquarium	UK	IMAX	1570	SR	3D	F	10/23/09	10/31/11
Lelystad	Aviodrome	Netherlands	CM	870		2D	F	3/04	12/23/11
Albany, GA	Flint Riverquarium*	USA	IWRK	870		3D	F	10/11/04	2011

* Expected to reopen or convert to digital in 2012 or later.



All films are 3D unless noted, and underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.

Dr. Suess' The Lorax
Universal Pictures; distributor: Universal Pictures; director: Chris Renaud, Kyle Balda; producer: Janet Healy; script: Ken Daurio, Cinco Paul; score: John Powell; executive producers: Ken Daurio, Audrey Geisel, Cinco Paul. Cast: Zac Efron, Taylor Swift, Betty White, Ed Helms, Danny DeVito, Rob Riggle. 90 minutes. Release: March 2.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

John Carter
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Andrew Stanton; producers: Jim Morris, Colin Wilson, Lindsey Collins; script: Andrew Stanton, Mark Andrews, Michael Chabon; DP: Daniel Mindel; score: Michael Giacchino. Cast: Taylor Kitsch, Lynn Collins, Samantha Morton, Mark Strong, Ciaran Hinds, Dominic West, Bryan Cranston, with Thomas Haden Church and Willem Dafoe. 120 minutes. Release: March 9.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Jillian's Travels
Digital Revolution Studios and Wild Eyes Productions; distributor: BIG & Digital; director: Craig Tanner; producers: Gina Tanner, Arcadia Berjonneau; script: Mike Dewitt; DP: Bryan Koss; score: Sherri Chung; executive producers: Eric Ustian, Arcadia Berjonneau, David Keane, Gina Tanner, Craig Tanner. Cast: Taylar Hender, Garrett Ryan. Filmed in 3D HD. 45 minutes. Release: March 15, in DCI digital and DVD for museums.

***The Hunger Games* ***
Set in a future where the Capitol selects a boy and girl from the twelve districts to fight to the death on live television, Katniss Everdeen volunteers to take her younger sister's place for the latest match.
Lionsgate; distributor: Lionsgate; director: Gary Ross; producers: Nina Jacobson, Jon Kilik; script: Gary Ross, Suzanne Collins, Billy Ray; DP: Tom Stern; score: T-Bone Burnett, James Newton Howard; executive producers: Robin Bissell, Suzanne Collins, Louise Rosner. Cast: Jennifer Lawrence, Josh Hutcherson, Elizabeth Banks, Woody Harrelson, Stanley Tucci. Donald Sutherland. 2D. 120 min.. Release: March 23.
– Film will be converted to IMAX digital format with IMAX DMR.

***Wrath of the Titans* ***
Perseus embarks on a treacherous quest into the underworld to rescue Zeus, who has been targeted for capture by his traitorous son, Ares, and his brother, Hades.
Legendary Pictures, Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Jonathan Liebesman; producers: Basil Iwanyk, Polly Johnsen; script: Dan Mazeau, David Johnson; DP: Ben Davis; score: Javier Navarrete; executive producers: Kevin De La Noy, Jon Jashni, Louis Leterrier, Callum McDougall. Cast: Liam Neeson, Sam Worthington, Ralph Fiennes, Rosamund Pike, Bill Nighy, Toby Kebbell, Danny Huston. 120 minutes. Release: March 30.
– Film will be converted to IMAX digital format with IMAX DMR.

Air Racers 3D*: *Forces of Flight (wt)
3D Entertainment Films, Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; directors: Christian Fry, Jean-Jacques Mantello; producers: Raul Leckie, Christian Fry; script: Christian Fry, Rick Dowlearn; score: Christophe Jacquelin; executive producers: François Mantello, John Constantine, Jeffery Pierce. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. ***Narrator: Paul Walker.*** *Shot in 4K digital. Release: April 5.*
– Script is finished, editing continues.

Titanic 3D
Lightstorm Entertainment; distributor: Paramount Pictures; director, writer: James Cameron; producers: James Cameron, Jon Landau; DP: Russell Carpenter; score: James Horner; executive producer: Rae Sanchini. Cast: Leonardo DiCaprio, Kate Winslet, Billy Zane, Kathy Bates, Frances Fisher, Gloria Stuart, Bill Paxton. 194 minutes. Release: April 6.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

To the Arctic 3D (wt)
MacGillivray Freeman Films; distributor: Warner Bros., IMAX Corporation; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; executive producers: Tom Campion, Harrison Smith, Chat Reynders, Greg Foster. Release: April 20.
– Post-production is under way.

***Marvel's The Avengers* ***
Nick Fury and the international agency S.H.I.E.L.D. bring together a team of super human Avengers to help save the Earth from Loki and his army.
Walt Disney Pictures; distributor: Walt Disney Pictures; director, writer: Joss Whedon; producer: Kevin Feige; DP: Seamus McGarvey; score: Alan Silvestri. Cast: Jeremy Renner, Robert Downey Jr., Scarlett Johansson, Chris Hemsworth, Chris Evans, Cobie Smulders, Samuel L. Jackson, Mark Ruffalo, Tom Hiddleston, Gwyneth Paltrow, Paul Bettany, Stellan Skarsgård, Lou Ferrigno, Jenny Agutter. 120 minutes. Release: May 4.
– Film will be converted to IMAX digital format with IMAX DMR.

Dark Shadows
Warner Bros. Pictures, Village Roadshow Pictures; distributor: Warner Bros. Pictures; director: Tim Burton; producers: Tim Burton, Richard D. Zanuck, Graham King, Johnny Depp, Christi Dembrowski, David Kennedy; script: Seth Grahame-Smith; executive producers: Chris Lebenzon, Nigel Gostelow, Tim Headington, Bruce Berman. Cast: Johnny Depp, Michelle Pfeiffer, Helena Bonham Carter, Eva Green, Jackie Earle Haley, Bella Heathcote. 2D. 120 minutes. Release: May 11.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Men in Black III
Amblin Entertainment; distributor: Columbia Pictures; director: Barry Sonnenfeld; producers: Laurie MacDonald, Walter F. Parkes; script: Etan Cohen, David Koepp, Jeff Nathanson, Michael Soccio; DP: Bill Pope; score: Danny Elfman; executive producers: G. Mac Brown, Steven Spielberg. Cast: Will Smith, Josh Brolin, Emma Thompson, Tommy Lee Jones, Bill Hader, Nicole Scherzinger, Rip Torn. 120 minutes. Release: May 25.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

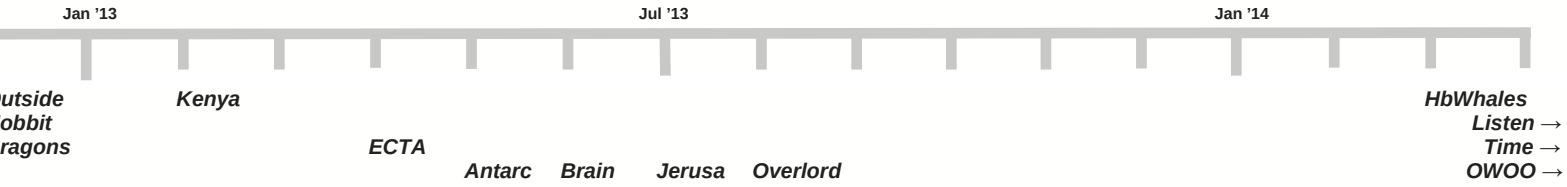
The Amazing Spider-Man
Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; score: Hans Zimmer; executive producers: Michael Grillo, Stan Lee. Cast: Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. 120 minutes. Release: July 3.
– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

The Dark Knight Rises
Legendary Pictures, Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Chris Nolan; producers: Christopher Nolan, Charles Roven, Emma Thomas; DP: Wally Pfister; script: Jonathan Nolan, Christopher Nolan; executive producers: Kevin De La Noy, Benjamin Melniker, Thomas Tull, Michael E. Uslan. Cast: Anne Hathaway, Joseph Gordon-Levitt, Christian Bale, Gary Oldman, Marion Cotillard, Morgan Freeman, Juno Temple, Michael Caine. 2D. 120 minutes. Release: July 20.
– Film was partially shot in 15/70. Remainder will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Great White Shark 3D (wt)
Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. Release: 2012.
– Principal photography is 70% complete.
– Filming will resume later this year.

Flight of the Butterflies
FOBC Productions Inc., Flight of the Butterflies UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. Release: Fall.
– November-December: Filmed in Mexico.
– February-March: Final shoot in Mexico.

The Ice Age (wt)



Giant Screen Films/D3D Cinema; distributor: Giant Screen Films; director: David Clark, producers: Don Kempf, Andy Wood; script: Andy Wood; DP: Reed Smoot. Shot in 5K digital. Release: Fall.

– January: Filmed in Utah and Los Angeles.
– March: Will film scientist Dan Fisher in St. Louis.

Gravity
Warner Bros. Pictures; distributor: Warner Bros. Pictures; director: Alfonso Cuarón; producers: Alfonso Cuarón, David Heyman; script: Alfonso Cuarón, Jonás Cuarón; executive producer: Stephen Jones. Cast: Sandra Bullock, George Clooney. 120 minutes. Release: Nov. 21.

– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; executive producer: Stephen Van Vuuren. 2D. Release: Dec. 12.

The Hobbit**: **An Unexpected Journey
WingNut Films; distributor: Warner Bros.; director: Peter Jackson; producers: Carolynne Cunningham, Peter Jackson, Fran Walsh; DP: Andrew Lesnie; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Ken Kamins, Zane Weiner. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Orlando Bloom, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. 120 minutes. Release: Dec. 14.

– Film will be converted to IMAX film and/or digital formats with IMAX DMR.

Dragons**: **Real Myths and Unreal Creatures (wt)
Productions Thalie; distributor: BIG & Digital; director: Marc Fafard; producer: Yves Fortin; DPs: Francis Henneman, Sean MacLeod Phillips; script: Marc Fafard. Release: December.

– December 2011: filmed three studio sequences.

Kenya**: **An Animal Kingdom (wt)
3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; score : Christophe Jacquelin. Release: Feb. 8, 2013.

– Script is being written.

Everest**: **Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2013.

– Two-thirds of photography is complete.
– Filming will resume in 2012.

Antarctica 3D (wt)
Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: 2013.

– January: Filmed for four weeks in Antarctica.

The Brain (wt)
National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 43 minutes. Release: 2013.

– Animation and volumetric data rendering continue.

Jerusalem 3D (wt)
Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; aerial DP: Ron Goodman; executive producer: Jake Eberts. Release: 2013.

– Ground filming will start in 2012.

Overlord**: **Normandy 1944 (wt)
N3D Land Productions; digital distribuor: tbd; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Denis Lagrange; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: Fall 2013.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2014.

Just Listen 3D (wt)
Foxfire Interactive, Masters Digital; digital distributor: tba; producers: Brad Lisle, Tim Archer. Release: 2014.

Time**, **the 4th Dimension (wt)
3D Entertainment USA; distributor: 3D Entertainment Distribution; directors: Jean-Jacques Mantello, Richard Gabai; producers: François Mantello, John Constantine; based on an idea by Jean-Jacques Mantello; score: Christophe Jacquelin. Cast: Christopher Lloyd, Deep Roy. Release: 2014.

– Production of CGI and SFX continue.
– Post-production is under way.

One World One Ocean 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood. Release: Spring 2015.

Photo by Graham Charles. Giant Screen Films.

DP Bob Cranston shooting with a Red Epic 3D rig in Antarctica for Giant Screen Films' Antarctica 3D.

*(from **SYMPOSIUM** on page 1)*
22 foot-Lamberts and the digital projector was at industry standard of 16 fL, both images appeared to be of approximately equal brightness. Much of the same footage used last year was used again this year, with a few minor variations.

The major difference was that, unlike last year, when the 1.9-aspect-ratio digital image was set to fill the width, not the height, of Moody's 60x80-foot (18.3x24.4-meter) screen, this year a wide-angle lens was used on the Barco projector to overshoot the width, and fill the height of the screen with a "pillar-boxed" 1.33 image.

As was the case last year, **RPG Productions' Rick Gordon** commented on the differences between the images, noting what he perceived as the pros and cons of each: deeper blacks here, better resolution there. The reel was run twice. At the end, Barco's **Andrew Gaweda** asked the audience of about 150 people "Who liked digital?" Nearly all hands went up. When the audience was asked "Who liked film *better?*" only three people raised their hands (that this reporter noticed): filmmaker **Greg MacGillivray**, his son, **Shaun MacGillivray**, and **Dave Duszynski** of the **Cincinnati Museum Center**.

The laser demo

The demonstration of Barco's prototype laser-powered projector was not held in the giant-screen theater, but in a large ballroom of the Moody Gardens Conference Center.

The advantages of laser light sources over conventional xenon lamps for digital projection are numerous: higher contrast and wider color gamut, lower energy use, and greater light output. The last is particularly important for giant screens and 3D applications, where polarizing filters can reduce light reaching the viewers' eyes by as much as 80%.

On a screen about 25 feet (7.6 meters) tall by about 70 feet (21.3 meters) wide, the massive machine about the size of a large office desk projected extremely bright 2D 4K images from a variety of sources. (The screen height was limited by the size of the room, and because the screen was a non-standard shape, the images were cut off somewhat on the top and bottom.)

The Barco reps emphasized that the projector was a proof-of-concept device that would not be available for sale in its present form. The system used multiple lasers totaling 600 watts to provide 55,000 ANSI lumens of light output. (ANSI lumens ratings average light across the entire screen, not just at the center, as many stats give.) Despite the relatively low wattage of the lasers, the entire projection system, with cooling and other systems, draws thousands of watts. The throw from projector to screen was 100 feet (30.5 meters), and reflectance from the Harkness unity-gain screen was 23fL.

Most participants *LFX* spoke to were very impressed with the clarity and brightness of the images. The only flaws noticed were heat waves in bright areas of the image, which Barco reps blamed on the air handling in the hall, and laser speckling that a few people observed in green or blue areas of some images. (Speckling, random variations in the intensity of light reflected from small spots, is the result of interference of multiple waves of light at the same frequency. It is most noticeable in blues and greens, and is one of the chief technical challenges manufacturers must overcome to make laser light sources practical for digital projection.)

About a month after the symposium, Barco and **Imax Corporation** announced a deal to jointly develop the next generation of IMAX digital projector, using Barco's laser technologies and patents Imax recently acquired from Kodak. *See item in The Biz on page 5.*

Trumbull keynote

Trumbull is the cinema innovator behind the special effects in ***2001: A Space Odyssey***, *Close Encounters of the Third Kind*, *Blade Runner*, and many other films, and the inventor of the **Showscan** process. In his talk, illustrated with many photos, he recalled that when he was just out of college, an illustrator interested in science fiction, his portfolio was filled with pictures of "space ships and alien worlds." His work at **Graphic Films** in the 1960s caught the eye of director **Stanley Kubrick**, who hired him for *2001*.

Crediting Kubrick for teaching him a lot about storytelling technique, particularly how to make films experiential, Trumbull said that giant curved screens and 70mm film made films like *2001* completely different from conventional movies. But by the 1970s, multiplexes and their smaller screens were becoming more popular. Furthermore, studios weren't interested in developing new technologies that might enhance the cinema experience.

So Trumbull set up his own company, **Future General**, and in nine months had developed the Showscan system. He experimented with numerous sizes and shapes of screen, and measured the physiological responses of viewers to different frame rates to determine which had the most stimulating effect. In this way he settled on 5/70 film at 60 fps, single shutter, projected on a floor-to-ceiling screen, as the most effective configuration.

Trumbull hoped to use the format for certain key scenes in his feature ***Brainstorm***, but exhibitors balked at installing special projectors for a single film, and the accidental death of star **Natalie Wood** while the film was in post-production set the project back further. Ultimately, Trumbull became so disillusioned with the studio system that he left Hollywood for western Massachusetts, where he began working on motion simulation systems.

At about this time he joined Imax Corporation, briefly serving as president of its Ridefilm division in 1994.

Trumbull is currently working on a new system he calls Showscan Digital, which uses high-res 3D cameras at 120 fps. Footage captured at this rate can be processed to be played back at 60, 30, or 24 fps, depending on the display device. He describes and demonstrates the process in a video at tinyurl.com/7qrbt3l.

Panel discussion

Toby Mensforth, of Mensforth and Associates, and formerly chairman of the **Giant Screen Cinema Association**, led a discussion with five experts in giant-screen digital projection: **Robert Callies** of Moody Gardens, **Todd Hoddick** of Barco, **Mike Lutz** of Imax Corporation, **Don Kempf** of D3D Cinema, and **Mark Katz** of **National Geographic Cinema Ven-**

tures.

Callies outlined the comparative costs of the IMAX GT film system and the 4K digital system:

	Digital	*15/70 Film*
Initial Price	$380,000	$2,000,000
Annual expenses:		
Prints (3/year)	4,500	90,000
3D glasses	22,200	22,200
Lamps	18,000	65,000
Film shipping	n/a	3,000
Maintenance	n/a	125,000
Total	**$44,700**	**$305,200**

In addition, electrical costs for the digital system are about one quarter those of the IMAX projector, with its 15,000-watt lamp and water chillers, and the heavier air conditioning load. Staffing costs have also been cut, since the digital system is much simpler to operate: "As long as the films have been built in the computer system, it's a matter of pushing a button to start it, opening the dowsers on the projectors, and you're good to go," Callies said. Without the need to rewind prints, shows can be scheduled more frequently.

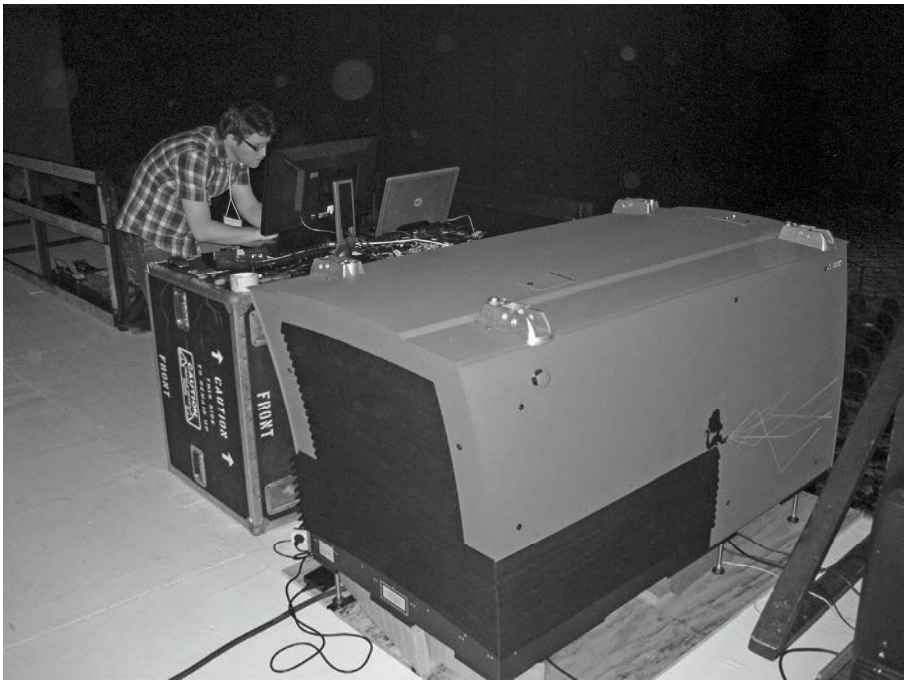
In response to a question about the upper limit on light output from a laser projector, Barco's Hoddick explained that a key factor in designing laser-illuminated projectors was managing the heat load on the DLP chips. The current prototype did not push the limits of light output, he said, and future test systems may be even brighter. Asked about the timing and cost of a laser projector, Hoddick said, "the cost of laser [-powered projection] is too high. It doesn't make sense right now. Do we believe the cost of lasers will come down? Absolutely." As for timing, government regulations that treat these systems the same as old-style laser light shows, which had the potential of damaging viewers' eyes, could delay the introduction of laser projectors, even though the light coming from their lenses is no more dangerous than that of xenon-powered units. Several companies have formed a trade organization to urge governments to modify rules to allow these systems to be installed without the onerous restrictions put on laser shows. (*See report on page 2.*) He expects the technology to be ready in 2013, although regulatory issues could delay it. He also affirmed that the company's priority was to make it possible for customers with existing xenon-powered projectors to retrofit them with laser light sources.

Kempf predicted that digital capture would increase the quality of films, while reducing costs and shortening the production process. He expects digital production budgets to be 30–35% lower than equivalent film budgets, although with a larger market available to them, he believes digital budgets will rise to enhance their production values. The market for giant-screen museum theaters is about 150, but if the films can be shown in digital museum theaters, the market could expand to 450–500.

Lutz said that Imax is working on a "brand refresh" campaign that will roll out later this year, but added in response to questions that it will not make any effort to differentiate between the company's film and digital systems. He claimed that in a study of 8,000 people in eight countries, "97% of the people surveyed said that they were satisfied with their IMAX experience." On the same scale, he said, Apple Computers scored 72%. The next-gen IMAX digital system, with a 1.33 aspect ratio, will probably be available for giant flat-screen theaters in 2013, Lutz said, and for domes in 2014. He added that the company is also working on improving its communications with customers, particularly from theaters to the upper levels of Imax's corporate structure.

Katz said that the demise of film is inevitable, "it's just a matter of when," even though some film theaters may continue operating for years to come. He pointed out that switching to digital projection, and the elimination of print fees, allows both theaters and distributors to earn significantly more, even while increasing local marketing efforts. National Geographic is helping museums expand the market by making deals to brand their theaters with the National Geographic name.

Mensforth warned that some of the savings achieved by switching to digital must be reserved for increasing local film marketing, which tends to be cut in tough economic times. Kempf agreed, pointing out that the savings that Callies had described earlier did not include the elimination of the IMAX system lease (Moody owns its IMAX projector) or other savings that can be applied to marketing.



Barco's prototype laser-illuminated digital cinema projector was demonstrated in Galveston.

Premiering This Month

The Last Reef

Giant Screen Films

The Last Reef

There are many cities. Some are beneath the sea.

Fly across iridescent tropical reefs, brush through a cloud of a million jellyfish, visit an alien world where the closer you look, the more you see.

We think of reefs as exotic, distant places with little connection to our everyday world. Yet there are many kinds of reef, each of them a living city beneath the sea, where plants and animals congregate in mutual benefit. They have a parallel existence to ours, distant, yet undoubtedly connected.

Each of them is a hotspot of biodiversity as vital to life on earth as the rainforests. Just as the Amazon has its secrets, so too do the reefs. Reefs have been molding and shaping our shorelines, literally forming islands and mountains, for millions of years. Yet in our lifetime, they have come under threat: human activity is altering the chemistry of the oceans. As the sea becomes more acidic, coral, shell, and bone begin to crumble.

Shot on location in Palau, Vancouver Island, French Polynesia, Mexico, and the Bahamas, ***The Last Reef*** takes us on a global journey to explore our connection with the ocean's complex, parallel worlds. New underwater 3D technology takes us into the heart of the reef, revealing a habitat more diverse and more colorful than you ever imagined.

What would it mean to us if one of these vibrant wonderlands were to become the last reef?

Directed, written, and scored by **Stephen McNicholas** and **Luke Cresswell**, produced by **McNicholas**, **Cresswell**, **D.J. Roller**, **Don Kempf**, **and David Marks**. Photographed by D. J. Roller. Produced by **Yes/No Productions** and distributed by **Giant Screen Films**.

Journey 2: The Mysterious Island

The new 3D family adventure, ***Journey 2: The Mysterious Island***, begins when seventeen-year-old Sean Anderson receives a coded distress signal from a mysterious island where no island should exist.

Unable to stop him from tracking the signal to its source, Sean's new stepfather, Hank, joins the quest that will take them first to the South Pacific, and then to a place few people have ever seen. Or lived to tell about. It's a place of stunning beauty, strange and threatening life forms, volcanoes, mountains of gold, and more than one astonishing secret.

Together with Gabato, the only helicopter pilot willing to risk the trip, and Gabato's beautiful, strong-willed daughter Kailani, they set out to find the island, rescue its lone human inhabitant and escape before seismic shockwaves force the island underwater and bury its treasures forever, in this follow-up to the 2008 worldwide hit *Journey to the Center of the Earth*.

Starring **Josh Hutcherson**, **Dwayne Johnson**, **Michael Caine**, **Vanessa Hudgens**, **Kristin Davis**, **Liz Anderson**, **and Luis Guzmán**.

Shot in 3D, the film is directed by **Brad Peyton** from a screenplay by **Brian Gunn** and **Mark Gunn**. It is produced by **Beau Flynn**, **Tripp Vinson**, and **Charlotte Huggins**, who previously collaborated on *Journey to the Center of the Earth*. **Richard Brener**, **Michael Disco**, **Samuel J. Brown**, **Marcus Viscidi**, **Michael Bostick**, and **Evan Turner** serve as executive producers.

Produced by **Contrafilm** and **New Line Cinema** and distributed by **Warner Bros. Pictures**.

Concurrently with its nationwide theatrical distribution, the film will be released in IMAX theatres worldwide.

Rated PG for some adventure action and brief, mild language.

www.themysteriousisland.com

Journey 2: The Mysterious Island

Warner Bros. Pictures

*(from **SHORTS** on page 24)*

MacGillivray Freeman Films, **Warner Bros. Pictures**, and **Imax Corporation**. The film follows a mother polar bear and her two cubs as they "navigate the changing Arctic wilderness they call home," according to a press release. It is the third film the actress has narrated for MFF, after ***The Living Sea*** and ***Hurricane on the Bayou***.

PSC reopens original IMAX theater

In December, the **Pacific Science Center** reopened its original IMAX theater, after being closed since last summer for a renovation that added an IMAX digital projection system to the original 15/70 GT projector. It is the first theater in the world to have both systems in the one booth. The theater also got new seats, carpet, acoustical treatment, stage lighting, WiFi, and upgraded HVAC.

Imax Corporation has outfitted the booth with a cart and rail system that allows each system — the GT film projector and the dual digital projectors — to be precisely moved into the optimum projection position.

Formerly known as the **Eames IMAX Theater** to honor designers, inventors, and filmmakers **Ray** and **Charles Eames**, with its conversion and reopening the 1979 theater has been renamed the **PACCAR IMAX Theater**, following a major donation by the Bellevue, WA-based truck manufacturer.

Cinerama short being filmed

Movie historian **Dave Strohmaier** is producing the first film shot in the three-panel **Cinerama** format in 50 years. ***In The Picture*** has been filmed in and around Los Angeles over the past five months with an original Cinerama three-strip camera, for a Cinerama festival to be held at the **ArcLight Cinerama Dome** theater in Hollywood in September. The ten-minute short will follow two couples as they sightsee around L.A. before going to the Cinerama Dome to see a movie. More information is available at tinyurl.com/7o82yzx and a 15-minute video on the shoot can be seen at tinyurl.com/73dyppz.

Cinerama was the first successful giant-screen film format, and used three 35mm projectors, projecting 6-perf frames (50% larger than the 4-perf standard) at 26 fps (yes, 26) on a deeply curved screen. The sound system featured seven discrete channels. Only eight films were made for the process between 1952 and 1962, when it was replaced by more practical anamorphic single-camera systems like Ultra Panavision 70.

Courtesy of David Strohmaier.

Filming a new Cinerama short in Los Angeles: (l to r): Tony Saenz (production manager/producer), Lance Fisher (camera operator), Doug Knapp (assistant director of photography), John Hora (director of photography), Dave Strohmaier director/grip, David Tondeur (camera operator), Ken Stone (camera technician).

Worldwide GS and IMAX Theaters

As of February 1, 2012

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		97	1	11	109
	8/70	1			11	12
	10/70				11	11
	15/70	5	4	1	27	37
	Total	6	101	2	60	169
Europe	D	2	61	2	3	68
	8/70	2	3	1	8	14
	15/70	6	5	5	11	27
	Total	10	69	8	22	109
Middle East	D		5			5
	8/70		1			1
	15/70		1		2	3
	Total		7		2	9
North America	D	3	270		20	293
	8/70	4		1	14	19
	15/70	20	22	1	80	123
	Total	27	292	2	114	435
South America	D	1	4			5
	8/70				1	1
	15/70	1	1		1	3
	Total	2	5		2	9
World	D	6	437	3	34	480
	8/70	7	4	2	35	48
	10/70				12	12
	15/70	32	33	7	122	194
	Total	45	474	12	203	734

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	55	116	168
Europe	26	82	108
ME	2	7	9
NA	79	353	432
SA	2	7	9
Total	163	566	729

By Screen

	Dome	Flat	Comb	Total
Africa	2	1		3
Asia/Pac	42	126		168
Europe	14	93	1	108
ME	1	8		9
NA	46	384	2	432
SA	2	7		9
Total	107	618	4	729

Bookings: February 2012 by Film

333 bookings of 72 films in 183 theaters

NOTE

Based on comments from readers and our own perceptions, we have changed what we include in our bookings listings. We no longer list Hollywood films shown in multiplex IMAX theaters. Those films will be listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens will also be listed.

The reason for making this change is that, for the most part, nearly all multiplex screens show nearly all DMR films, and their inclusion significantly increased the number of listings shown each month. This made it harder for our readers, most of whom are more concerned with non-Hollywood product, to winnow out the information about the films and theaters they are most interested in.

We welcome your comments about this change.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 20.

Film	Theater	Open	Close
AfricAdv	Berlin CS	5/18/11	4/30/12
AIWC	San Diego RHF	12/14/11	9/30/12
Alamo	San Antonio 2D		
AllAcces	**Louisville SC**	**1/23/12**	
Amazon	Kolkata SC	12/22/11	6/21/12
	Saint Paul SMM	9/23/11	2/16/12
Animalop	**Detroit SC**	**3/18/09**	**3/13**
	Orlando SC	5/15/11	5/15/12
	Tijuana	7/1/10	7/12
Arabia3D	Al Khobar	6/23/11	6/22/12
	Galveston	1/1/12	12/31/12
	Hague	6/15/11	2/13/12
	Kuwait SCK	5/25/10	3/12
	Los Angeles CSC	**5/27/11**	
	Orlando SC	8/20/11	9/15/12
	Regina	10/7/11	4/6/12
	San Jose Tech	2/12/10	3/12
	Sinsheim	10/20/11	12/31/12
	Spokane RP	9/9/11	3/31/12
	Vancouver TWS	**11/25/11**	**11/25/12**
Bears	Baltimore MSC	1/1/12	2/28/12
	Lubbock	9/23/11	3/31/12
Beavers	**Erie**	**6/1/11**	**5/30/12**
	Victoria DCI	**9/20/11**	**9/20/12**
BTBW	Fort Worth	12/26/11	
	Norwalk	**4/8/11**	**4/19/12**
	Raleigh	4/8/11	
Bugs	**Columbus COSI**	**1/12/12**	**5/19/12**
	Dallas MNS	**11/24/10**	**3/12**
	Galveston	**10/11**	**5/12**
	Hartford CSC	6/25/11	3/12
	Toronto OP	5/21/11	4/12
CosmJour	Copenhagen	10/14/11	3/30/12
CRA	Philadelphia FI	9/6/11	9/5/12
	Reno Fleisch	**1/21/12**	**5/28/12**
	San Diego RHF	12/14/11	12/9/12
	Tampa MOSI	11/11/11	5/10/12
	Victoria DCI	**2/10/12**	**3/8/12**
D&W3D	Nuremberg	1/1/12	6/30/12
DinoAliv	Cairo MEC	1/1/12	7/1/12
	Denver MNS	9/15/11	9/15/12
	Lehi	6/1/11	5/31/12
	London BFI	7/1/11	7/1/12
	Oulu	1/1/12	12/31/12
	Saint John's JGC	7/1/11	7/1/12
	Vancouver TWS	7/30/11	7/31/12
Dolphins	Dallas MNS	6/10/11	3/12/12
	Fort Worth	**1/13/12**	**3/8/12**
	Hague	10/11/11	12/31/12
	Phoenix ASC	9/10/11	2/2/12
	San Diego RHF	12/14/11	9/30/12
	Speyer Dome	1/12	12/12
	Spokane RP	7/1/11	6/30/12
	Sudbury	7/15/11	6/30/12
DPTP	Lehi	11/4/11	11/12
Everest	Alamogordo	10/10/11	4/30/12
	Beijing CSTM 3D	12/1/11	11/30/12
	Poitiers Imax	12/17/11	1/13/13
Extreme	**Melbourne MV**	**1/1/12**	**4/30/12**
	Oklahoma City SMO	9/4/11	3/5/12
FightPil	Chantilly	12/10/04	7/12
	Corpus Christi	2/3/05	7/12
	Dayton	12/3/04	7/12
	McMinnville	3/21/07	7/12
	Pensacola NAM	6/8/11	7/12
FlyMons	Tampa MOSI	2/17/12	
FMTTM	Glasgow	6/6/09	5/31/12
	Jackson MS	2/15/11	2/14/12
	Kaohsiung NSTM	7/1/11	2/28/12
	Tianjin STM	4/1/11	3/31/12
FON	Raleigh	9/11	3/12
	Raleigh	**2/1/12**	**4/12**
FSOS	Shari		
GC	Grand Canyon DCI	11/1/99	12/13
GCA	Chandigarh	1/1/12	12/31/12
	Sinsheim	**10/31/09**	**12/31/12**
	Spokane RP	7/1/11	6/30/12
GP	Atlanta FMNH	1/2/12	3/16/12
Greece	Boston MOS	10/1/11	9/30/12
HaunCast	Berlin CS I	4/5/01	
HCBTD	San Simeon DCI	8/17/96	
HOTB	Charleston SC	1/4/12	9/3/12
	Jackson MS	12/1/10	3/12
	New Orleans	8/29/06	
	Reno Fleisch	6/1/11	5/31/12
Hubble3D	Raleigh	1/1/11	3/12
IronMan2	**Raleigh**	**1/12**	**3/12**
JIAC	Erie	1/1/12	2/26/12
	Kolkata Cma	**1/24/12**	**12/23/12**
	Saint Paul SMM	**1/3/12**	**2/17/12**
	San Diego RHF	12/14/11	9/30/12
	Singapore SC	1/1/12	4/30/12
	Spokane RP	7/1/11	6/30/12
Journey2	**Raleigh**	**2/10/12**	**3/12**
JTM	**Al Khobar**	**10/11**	**4/12**
	Casablanca	12/1/11	11/30/12
	Jakarta	**10/11**	**6/12**
	Kuwait SCK	10/11	3/12
	London BFI	**1/1/12**	**6/30/12**
	Shanghai STM 3D	11/1/11	10/31/12
LastReef	**Davenport Put**	**2/3/12**	**2/3/13**
	Kuwait SCK	1/26/12	7/31/12
LivingSe	San Diego RHF	12/14/11	9/30/12
LOF	Berlin CS	5/18/11	5/18/12
	Chantilly	6/11/10	6/9/12
	Corpus Christi	3/1/11	3/1/12
	Fujisawa I	11/2/11	4/22/12
	Hampton VASC	10/15/10	
	Hartford CSC	7/8/10	6/30/12
	Huntsville USSRC	3/7/11	3/7/12
	Katowice CC	9/15/11	9/15/12
	Krakow CC	9/15/11	9/15/12
	Lodz CC	9/15/11	9/15/12
	McMinnville	7/7/10	6/18/12
	Moscow Nes	10/17/11	10/31/12
	Poznan CC	9/15/11	9/15/12
	Prague CC	**9/15/11**	**9/22/12**
	Saint Augustine	9/30/11	9/30/12
	San Antonio 3D	3/16/11	3/1/12
	Seoul 63	9/1/11	5/19/12
	Sinsheim	4/7/11	4/14/12
	Sudbury	10/3/11	4/14/12
	Warsaw CC	9/15/11	9/15/12
	Washington NASM	6/11/10	6/8/12
LOLL	Loch Lomond	7/24/02	
MIGP	**Raleigh**	**12/16/11**	**3/12**
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	12/5/11	12/31/12
MOTGL	Batavia GQT	1/14/11	1/13/13
	Branson	3/17/11	12/31/12
	Cincinnati MC	7/14/10	7/2/12
	Denver MNS	6/6/11	6/30/12
	Dickson City GE	2/1/11	1/31/13
	Grand Rapids Cel	5/6/11	4/1/12
	Noblesville GQT	2/23/11	1/13/13
	Portage GQT	2/16/11	1/13/13
	Rochester MSC	4/17/10	3/12
	Simpsonville GE	2/1/11	1/31/13
	Syracuse	7/2/11	7/1/12
	Taipei AM	7/20/11	6/30/12
MOTN	**Alexandria BA**	**1/5/12**	**6/5/12**
	Athens Eug	5/3/11	5/2/12
	Beijing CSTM 3D	12/1/11	11/12
	Speyer Dome	1/1/12	12/31/12
	Valencia Spn	**1/1/11**	
MTTM	Bogota Mal	3/1/11	2/12
	Kuwait SCK	6/19/11	2/29/12
	Saint Louis SC	10/29/09	6/12
Mummies	Birmingham UK	11/1/11	11/1/12
	Charlotte DP	11/11/11	11/11/12
	Dallas MNS	3/23/11	3/12
	Des Moines	11/11/11	11/11/12
	London BFI	7/1/11	7/1/12
	Penrith	**9/1/10**	**4/30/12**
	Rochester MSC	4/11/11	4/8/12
	Schenectady	11/1/11	4/30/12
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OW3D	Nuremberg	1/1/12	6/30/12
Ozarks	Branson	1/93	12/13
Pulse	Baltimore MSC	1/1/12	3/4/12
RATW	Lucerne	11/1/10	12/31/12
Rescue	Birmingham AL	1/12/12	7/12
	Dayton	6/17/11	6/12
	Dearborn	10/1/11	10/12
	Edmonton TWS	10/8/11	6/7/12
	Galveston	8/13/11	3/11/12
	Indianapolis Imx	1/20/12	5/31/12
	Lehi	9/16/11	4/30/12
	Quebec	**9/9/11**	**2/12**
	Saint Augustine	9/30/11	9/30/12
	San Diego RHF	1/6/12	4/20/12
	Seoul 63	12/4/11	5/20/12
	Singapore DC	8/1/11	11/1/12
	Tampa MOSI	8/12/11	2/12/12
Rheged	Penrith	7/1/00	
RME	Baltimore MSC	11/11/11	9/12
	Chicago MSI	10/7/11	9/12
	Cincinnati MC	10/14/11	9/12
	Gatineau	9/30/11	9/12
	Lubbock	**11/11/11**	**9/30/12**
	Pittsburgh CSC	11/25/11	9/12
	Seattle PSC 2	10/14/11	9/12
	Toronto OSC	10/1/11	9/12
ROF	Boston MOS	10/1/11	9/30/12
	Rochester MSC	12/1/11	11/30/12
SC	Taipei AM	1/1/12	12/31/12
SeaRex	Amneville	2/23/11	6/30/12
	Apple Valley Imx	**9/9/11**	**3/1/12**
	Batavia GQT	10/14/11	6/30/12
	Berlin CS	1/1/12	6/30/12

Film	Theater	Open	Close
	Birmingham UK	10/22/11	6/12
	Bogota Mal	2/1/11	6/30/12
	Bucharest CC	9/16/11	6/30/12
	Cathedral City	10/14/11	6/30/12
	Copenhagen	2/11/11	6/12
	Dallas MNS	5/26/11	6/30/12
	Des Moines	1/6/12	6/30/12
	Fort Lauderdale	9/5/11	6/30/12
	Galveston	**5/28/11**	**3/1/12**
	Garza Garcia	**12/2/10**	**2/2/12**
	Hartberg	7/1/11	6/30/12
	Hartford CSC	12/18/10	6/30/12
	Hong Kong SM	9/1/11	6/30/12
	Houston MNS I	**2/2/12**	**6/12**
	Kagoshima	1/2/12	6/30/12
	Katowice CC	4/27/11	6/30/12
	Koriyama I	1/23/12	6/30/12
	Krakow CC	4/27/11	6/30/12
	Kuwait SCK	2/18/11	6/30/12
	Leon Exp	12/1/11	6/30/12
	Lodz CC	4/27/11	6/30/12
	Lucerne	9/15/11	6/30/12
	Mobile	1/28/12	6/30/12
	Noblesville GQT	10/14/11	6/30/12
	Norwalk	**1/13/12**	**4/19/12**
	Nuremberg	1/1/12	6/30/12
	Paris Geo	2/1/11	6/30/12
	Portage GQT	10/14/11	6/30/12
	Poznan CC	4/27/11	6/30/12
	Prague CC	1/1/12	6/30/12
	Quebec	**2/3/12**	**12/31/12**
	San Diego NHM	12/1/11	6/30/12
	Seattle PSC 2	1/17/12	6/30/12
	Sudbury	1/20/12	6/30/12
	Taipei AM	10/10/11	6/30/12
	Toyohashi I	9/1/11	6/30/12
	Victoria DCI	9/2/11	6/30/12
	Warsaw CC	4/27/11	6/30/12
SFTGS	**Norwalk**	**1/13/12**	**4/19/12**
	Saint Paul SMM	**1/6/12**	**2/17/12**
Sharks3D	Bogota Mal	1/1/12	6/30/12
	Dallas MNS	11/2/11	6/30/12
	Davenport Put	2/1/12	6/30/12
	Galveston	1/1/12	6/30/12
	Hartberg	4/22/10	6/12
	San Diego NHM	12/1/11	6/30/12
SU	Pensacola NAM	12/15/11	12/15/12
	Victoria DCI	**2/10/12**	**3/9/12**
TA	Austin TSHM	3/18/11	9/18/12
	Birmingham AL	3/23/11	3/23/12
	Birmingham UK	11/1/11	11/1/12
	Boston MOS	3/18/11	3/18/12
	Branson	3/18/11	3/18/12
	Charlotte DP	3/18/11	3/18/12
	Chattanooga TA	9/30/11	9/30/12
	Chicago MSI	3/18/11	3/18/12
	Cincinnati MC	3/30/11	3/30/12
	Cleveland	3/18/11	3/30/12
	Columbus COSI	12/26/11	12/26/12
	Columbus GA	3/30/11	3/30/12
	Copenhagen	10/15/11	10/15/12
	Dearborn	10/1/11	10/1/12
	Denver MNS	1/27/12	1/27/13
	Des Moines	3/23/11	9/23/12
	Fort Worth	3/23/11	3/23/12
	Garden City	4/1/11	4/1/12
	Hague	3/18/11	3/23/12
	Harrisburg	**2/1/12**	**2/1/13**
	Hutchinson	3/23/11	3/23/12
	Jersey City	3/18/11	3/18/12
	Louisville SC	11/1/11	11/1/12
	Lubbock	3/18/11	3/18/12
	Lucerne	11/24/11	12/31/12
	Milwaukee	3/23/11	4/23/12
	Montreal SC	10/4/11	2/4/12
	Omaha Zoo	6/1/11	5/31/12
	Philadelphia FI	3/18/11	3/18/12
	Pittsburgh CSC	3/25/11	9/25/12
	Portland OMSI	6/15/11	12/15/12
	Raleigh	10/29/11	10/31/12
	Regina	**2/20/12**	**2/20/13**
	Sacramento Imx	1/20/12	1/31/13
	Saint Louis SC	3/23/11	3/23/12
	San Antonio 3D	9/30/11	9/30/12
	San Diego RHF	3/18/11	3/18/12
	Seattle PSC 2	12/20/11	12/20/12
	Shreveport	7/1/11	7/1/12
	Tampa MOSI	3/18/11	6/18/12
	Tijuana	10/29/11	4/30/12
	Toronto OSC	3/25/11	9/25/12
	Victoria DCI	11/1/11	11/1/12
	Washington NASM	6/1/11	6/1/12
	Winnipeg PP	9/30/11	9/30/12
	Zion	10/1/11	10/1/12
Tintin	**Raleigh**	**12/21/11**	**3/12**
ToFly	Taichung NMNS	1/1/12	12/31/12
	Washington NASM	7/1/76	
UA	Hampton VASC	1/20/12	2/12
	Port of Spain	1/19/12	2/12
UWT3D	Albuquerque NMMMH	6/3/11	3/8/12
	Amneville	**7/1/11**	**2/12**
	Apple Valley Imx	**3/3/11**	**5/1/12**
	Atlantic City	**2/1/12**	**4/30/12**
	Berlin CS I	6/3/10	5/12
	Charleston CCAS	11/11/11	3/11/12
	Chongqing STM	10/20/11	11/20/12
	Cleveland	11/18/11	5/28/12
	Dongguan STM	3/1/11	2/12
	Fort Lauderdale	2/11/11	3/10/12
	Houston MNS	**2/17/12**	**5/25/12**
	Kenner	9/1/11	9/1/12
	Krasnodar	8/17/11	8/17/12
	Memphis Pink	6/25/11	3/2/12
	Moscow BD KS	8/17/11	8/17/12
	Moscow DL KS	8/17/11	8/17/12
	Moscow Kar	8/17/11	8/17/12
	Moscow Khi KS	8/17/11	8/17/12
	Novosibirsk CP	8/17/11	8/17/12
	Portland OMSI	5/3/11	5/3/12
	Raleigh	**2/2/11**	**3/12**
	Saint Petersburg Kar	8/17/11	8/17/12
	Saint Petersburg KS	8/17/11	8/17/12
	Saratov CP	8/17/11	8/17/12
	Seoul 63	6/1/11	5/19/12
	Taipei MCRC	12/10/11	6/9/12
	Toluca Cpl	1/20/12	6/15/12
	Ufa CP	8/17/11	8/17/12
	Voronezh CP	8/17/11	8/17/12
	Yekaterinburg CP	8/17/11	8/17/12
VOTDS	Baton Rouge LASM I	3/1/11	3/1/12
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildOcea	Baltimore MSC	6/1/11	7/31/12
	Birmingham UK	11/1/11	11/1/12
	Galveston	6/17/09	7/31/12
	London BFI	7/1/11	7/1/12
	Sudbury	5/1/11	4/30/12
WTTR3D	Columbus COSI	6/1/11	5/31/12
	Denver MNS	9/15/11	9/15/12
	Jersey City	7/1/11	7/1/12
ZionCany	Zion	7/1/08	

February 2012 by Theater

Theater	Film	Open	Close
Al Khobar	Arabia3D	6/23/11	6/22/12
	JTM	**10/11**	**4/12**
Alamogordo	Everest	10/10/11	4/30/12
Albuquerque NMMMH	UWT3D	6/3/11	3/8/12
Alexandria BA	**MOTN**	**1/5/12**	**6/5/12**
Amneville	SeaRex	2/23/11	6/30/12
	UWT3D	**7/1/11**	**2/12**
Apple Valley Imx	**SeaRex**	**9/9/11**	**3/1/12**
	UWT3D	**3/3/11**	**5/1/12**
Athens Eug	MOTN	5/3/11	5/2/12
Atlanta FMNH	GP	1/2/12	3/16/12
Atlantic City	**UWT3D**	**2/1/12**	**4/30/12**
Austin TSHM	TA	3/18/11	9/18/12
Baltimore MSC	Bears	1/1/12	2/28/12
	Pulse	1/1/12	3/4/12
	RME	11/11/11	9/12
	WildOcea	6/1/11	7/31/12
Batavia GQT	MOTGL	1/14/11	1/13/13
	SeaRex	10/14/11	6/30/12
Baton Rouge LASM I	VOTDS	3/1/11	3/1/12
Beijing CSTM 3D	Everest	12/1/11	11/30/12
	MOTN	12/1/11	11/12
Berlin CS	AfricAdv	5/18/11	4/30/12
	LOF	5/18/11	5/18/12
	SeaRex	1/1/12	6/30/12
Berlin CS I	HaunCast	4/5/01	
	UWT3D	6/3/10	5/12
Birmingham AL	Rescue	1/12/12	7/12
	TA	3/23/11	3/23/12
Birmingham UK	Mummies	11/1/11	11/1/12
	SeaRex	10/22/11	6/12
	TA	11/1/11	11/1/12
	WildOcea	11/1/11	11/1/12
Bogota Mal	MTTM	3/1/11	2/12
	SeaRex	2/1/11	6/30/12
	Sharks3D	1/1/12	6/30/12
Boston MOS	Greece	10/1/11	9/30/12
	ROF	10/1/11	9/30/12
	TA	3/18/11	3/18/12
Branson	MOTGL	3/17/11	12/31/12
	Ozarks	1/93	12/13
	TA	3/18/11	3/18/12
Bucharest CC	SeaRex	9/16/11	6/30/12
Cairo MEC	DinoAliv	1/1/12	7/1/12
Casablanca	JTM	12/1/11	11/30/12
Cathedral City	SeaRex	10/14/11	6/30/12
Chandigarh	GCA	1/1/12	12/31/12
Chantilly	FightPil	12/10/04	7/12
	LOF	6/11/10	6/9/12
Charleston CCAS	UWT3D	11/11/11	3/11/12
Charleston SC	HOTB	1/4/12	9/3/12
Charlotte DP	Mummies	11/11/11	11/11/12
	TA	3/18/11	3/18/12
Chattanooga TA	TA	9/30/11	9/30/12
Chicago MSI	RME	10/7/11	9/12
	TA	3/18/11	3/18/12
Chongqing STM	UWT3D	10/20/11	11/20/12
Cincinnati MC	MOTGL	7/14/10	7/2/12
	RME	10/14/11	9/12
	TA	3/30/11	3/30/12
Cleveland	TA	3/18/11	3/30/12
	UWT3D	11/18/11	5/28/12
Columbus COSI	**Bugs**	**1/12/12**	**5/19/12**
	TA	12/26/11	12/26/12
	WTTR3D	6/1/11	5/31/12
Columbus GA	TA	3/30/11	3/30/12

Theater	Film	Open	Close
Copenhagen	CosmJour	10/14/11	3/30/12
	SeaRex	2/11/11	6/12
	TA	10/15/11	10/15/12
Corpus Christi	FightPil	2/3/05	7/12
	LOF	3/1/11	3/1/12
Dallas MNS	**Bugs**	**11/24/10**	**3/12**
	Dolphins	6/10/11	3/12/12
	Mummies	3/23/11	3/12
	SeaRex	5/26/11	6/30/12
	Sharks3D	11/2/11	6/30/12
Davenport Put	**LastReef**	**2/3/12**	**2/3/13**
	Sharks3D	2/1/12	6/30/12
Dayton	FightPil	12/3/04	7/12
	Rescue	6/17/11	6/12
Dearborn	Rescue	10/1/11	10/12
	TA	10/1/11	10/1/12
Denver MNS	DinoAliv	9/15/11	9/15/12
	MOTGL	6/6/11	6/30/12
	TA	1/27/12	1/27/13
	WTTR3D	9/15/11	9/15/12
Des Moines	Mummies	11/11/11	11/11/12
	SeaRex	1/6/12	6/30/12
	TA	3/23/11	9/23/12
Detroit SC	**Animalop**	**3/18/09**	**3/13**
Dickson City GE	MOTGL	2/1/11	1/31/13
Dongguan STM	UWT3D	3/1/11	2/12
Edmonton TWS	Rescue	10/8/11	6/7/12
Erie	**Beavers**	**6/1/11**	**5/30/12**
	JIAC	1/1/12	2/26/12
Fort Lauderdale	SeaRex	9/5/11	6/30/12
	UWT3D	2/11/11	3/10/12
Fort Worth	BTBW	12/26/11	
	Dolphins	**1/13/12**	**3/8/12**
	TA	3/23/11	3/23/12
Fujisawa I	LOF	11/2/11	4/22/12
Galveston	Arabia3D	1/1/12	12/31/12
	Bugs	**10/11**	**5/12**
	Rescue	8/13/11	3/11/12
	SeaRex	**5/28/11**	**3/1/12**
	Sharks3D	1/1/12	6/30/12
	WildOcea	6/17/09	7/31/12
Garden City	TA	4/1/11	4/1/12
Garza Garcia	**SeaRex**	**12/2/10**	**2/2/12**
Gatineau	RME	9/30/11	9/12
Glasgow	FMTTM	6/6/09	5/31/12
Grand Canyon DCI	GC	11/1/99	12/13
Grand Rapids Cel	MOTGL	5/6/11	4/1/12
Hague	Arabia3D	6/15/11	2/13/12
	Dolphins	10/11/11	12/31/12
	TA	3/18/11	3/23/12
Hampton VASC	LOF	10/15/10	
	UA	1/20/12	2/12
Harrisburg	**TA**	**2/1/12**	**2/1/13**
Hartberg	SeaRex	7/1/11	6/30/12
	Sharks3D	4/22/10	6/12
Hartford CSC	Bugs	6/25/11	3/12
	LOF	7/8/10	6/30/12
	SeaRex	12/18/10	6/30/12
Hong Kong SM	SeaRex	9/1/11	6/30/12
Houston MNS	**UWT3D**	**2/17/12**	**5/25/12**
Houston MNS I	**SeaRex**	**2/2/12**	**6/12**
Huntsville USSRC	LOF	3/7/11	3/7/12
Hutchinson	TA	3/23/11	3/23/12
Indianapolis Imx	Rescue	1/20/12	5/31/12
Jackson MS	FMTTM	2/15/11	2/14/12
	HOTB	12/1/10	3/12
Jakarta	**JTM**	**10/11**	**6/12**
Jersey City	TA	3/18/11	3/18/12
	WTTR3D	7/1/11	7/1/12
Kagoshima	SeaRex	1/2/12	6/30/12
Kaohsiung NSTM	FMTTM	7/1/11	2/28/12
Katoomba	WATE	6/1/97	
Katowice CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Kenner	UWT3D	9/1/11	9/1/12
Kolkata Cma	**JIAC**	**1/24/12**	**12/23/12**
Kolkata SC	Amazon	12/22/11	6/21/12
Koriyama I	SeaRex	1/23/12	6/30/12
Krakow CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Krasnodar	UWT3D	8/17/11	8/17/12
Kuwait SCK	Arabia3D	5/25/10	3/12
	JTM	10/11	3/12
	LastReef	1/26/12	7/31/12
	MTTM	6/19/11	2/29/12
	SeaRex	2/18/11	6/30/12
Lehi	DinoAliv	6/1/11	5/31/12
	DPTP	11/4/11	11/12
	Rescue	9/16/11	4/30/12
Leon Exp	SeaRex	12/1/11	6/30/12
Loch Lomond	LOLL	7/24/02	
Lodz CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
London BFI	DinoAliv	7/1/11	7/1/12
	JTM	**1/1/12**	**6/30/12**
	Mummies	7/1/11	7/1/12
	WildOcea	7/1/11	7/1/12
Los Angeles CSC	**Arabia3D**	**5/27/11**	
Louisville SC	**AllAcces**	**1/23/12**	
	TA	11/1/11	11/1/12
Lubbock	Bears	9/23/11	3/31/12
	RME	**11/11/11**	**9/30/12**
	TA	3/18/11	3/18/12
Lucerne	RATW	11/1/10	12/31/12
	SeaRex	9/15/11	6/30/12
	TA	11/24/11	12/31/12
McMinnville	FightPil	3/21/07	7/12
	LOF	7/7/10	6/18/12
Melbourne MV	**Extreme**	**1/1/12**	**4/30/12**
Memphis Pink	UWT3D	6/25/11	3/2/12
Milwaukee	TA	3/23/11	4/23/12
Mobile	SeaRex	1/28/12	6/30/12
Montreal SC	TA	10/4/11	2/4/12
Moscow BD KS	UWT3D	8/17/11	8/17/12
Moscow DL KS	UWT3D	8/17/11	8/17/12
Moscow Kar	UWT3D	8/17/11	8/17/12
Moscow Khi KS	UWT3D	8/17/11	8/17/12
Moscow Nes	LOF	10/17/11	10/31/12
New Delhi ICC	ND		
New Orleans	HOTB	8/29/06	
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	MOTGL	2/23/11	1/13/13
	SeaRex	10/14/11	6/30/12
Norwalk	**BTBW**	**4/8/11**	**4/19/12**
	SeaRex	**1/13/12**	**4/19/12**
	SFTGS	**1/13/12**	**4/19/12**
Novosibirsk CP	UWT3D	8/17/11	8/17/12
Nuremberg	D&W3D	1/1/12	6/30/12
	OW3D	1/1/12	6/30/12
	SeaRex	1/1/12	6/30/12
Oklahoma City SMO	Extreme	9/4/11	3/5/12
Omaha Zoo	TA	6/1/11	5/31/12
Orlando SC	Animalop	5/15/11	5/15/12
	Arabia3D	8/20/11	9/15/12
Oulu	DinoAliv	1/1/12	12/31/12
Paris Geo	SeaRex	2/1/11	6/30/12
Penrith	**Mummies**	**9/1/10**	**4/30/12**
	Rheged	7/1/00	
Pensacola NAM	FightPil	6/8/11	7/12
	MOF	11/8/96	
	SU	12/15/11	12/15/12
Philadelphia FI	CRA	9/6/11	9/5/12
	TA	3/18/11	3/18/12
Phoenix ASC	Dolphins	9/10/11	2/2/12
Pittsburgh CSC	RME	11/25/11	9/12
	TA	3/25/11	9/25/12
Poitiers Imax	Everest	12/17/11	1/13/13
Port of Spain	UA	1/19/12	2/12
Portage GQT	MOTGL	2/16/11	1/13/13
	SeaRex	10/14/11	6/30/12
Portland OMSI	TA	6/15/11	12/15/12
	UWT3D	5/3/11	5/3/12
Poznan CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Prague CC	**LOF**	**9/15/11**	**9/22/12**
	SeaRex	1/1/12	6/30/12
Quebec	**Rescue**	**9/9/11**	**2/12**
	SeaRex	**2/3/12**	**12/31/12**
Raleigh	BTBW	4/8/11	
	FON	9/11	3/12
	FON	**2/1/12**	**4/12**
	Hubble3D	1/1/11	3/12
	IronMan2	**1/12**	**3/12**
	Journey2	**2/10/12**	**3/12**
	MIGP	**12/16/11**	**3/12**
	TA	10/29/11	10/31/12
	Tintin	**12/21/11**	**3/12**
	UWT3D	**2/2/11**	**3/12**
Regina	Arabia3D	10/7/11	4/6/12
	TA	**2/20/12**	**2/20/13**
Reno Fleisch	**CRA**	**1/21/12**	**5/28/12**
	HOTB	6/1/11	5/31/12
Rochester MSC	MOTGL	4/17/10	3/12
	Mummies	4/11/11	4/8/12
	ROF	12/1/11	11/30/12
Sacramento Imx	TA	1/20/12	1/31/13
Saint Augustine	LOF	9/30/11	9/30/12
	Rescue	9/30/11	9/30/12
Saint John's JGC	DinoAliv	7/1/11	7/1/12
Saint Louis SC	MTTM	10/29/09	6/12
	TA	3/23/11	3/23/12
Saint Paul SMM	Amazon	9/23/11	2/16/12
	JIAC	**1/3/12**	**2/17/12**
	SFTGS	**1/6/12**	**2/17/12**
Saint Petersburg Kar	UWT3D	8/17/11	8/17/12
Saint Petersburg KS	UWT3D	8/17/11	8/17/12
San Antonio 2D	Alamo		
San Antonio 3D	LOF	3/16/11	3/1/12
	TA	9/30/11	9/30/12
San Diego NHM	SeaRex	12/1/11	6/30/12
	Sharks3D	12/1/11	6/30/12
San Diego RHF	AIWC	12/14/11	9/30/12
	CRA	12/14/11	12/9/12
	Dolphins	12/14/11	9/30/12
	JIAC	12/14/11	9/30/12
	LivingSe	12/14/11	9/30/12
	Rescue	1/6/12	4/20/12
	TA	3/18/11	3/18/12
San Jose Tech	Arabia3D	2/12/10	3/12
San Simeon DCI	HCBTD	8/17/96	
Saratov CP	UWT3D	8/17/11	8/17/12
Schenectady	Mummies	11/1/11	4/30/12
Seattle PSC 2	RME	10/14/11	9/12
	SeaRex	1/17/12	6/30/12
	TA	12/20/11	12/20/12
Seoul 63	LOF	9/1/11	5/19/12
	Rescue	12/4/11	5/20/12
	UWT3D	6/1/11	5/19/12
Shanghai STM 3D	JTM	11/1/11	10/31/12
Shari	FSOS		
Shreveport	TA	7/1/11	7/1/12
Simpsonville GE	MOTGL	2/1/11	1/31/13
Singapore DC	Rescue	8/1/11	11/1/12
Singapore SC	JIAC	1/1/12	4/30/12
Sinsheim	Arabia3D	10/20/11	12/31/12
	GCA	**10/31/09**	**12/31/12**
	LOF	4/7/11	4/14/12
Speyer Dome	Dolphins	1/12	12/12
	MOF	12/5/11	12/31/12
	MOTN	1/1/12	12/31/12
Spokane RP	Arabia3D	9/9/11	3/31/12
	Dolphins	7/1/11	6/30/12
	GCA	7/1/11	6/30/12
	JIAC	7/1/11	6/30/12
Sudbury	Dolphins	7/15/11	6/30/12
	LOF	10/3/11	4/14/12
	SeaRex	1/20/12	6/30/12
	WildOcea	5/1/11	4/30/12
Syracuse	MOTGL	7/2/11	7/1/12
Taichung NMNS	ToFly	1/1/12	12/31/12
Taipei AM	MOTGL	7/20/11	6/30/12
	SC	1/1/12	12/31/12
	SeaRex	10/10/11	6/30/12

Theater	Film	Open	Close
Taipei MCRC	UWT3D	12/10/11	6/9/12
Tampa MOSI	CRA	11/11/11	5/10/12
	FlyMons	2/17/12	
	Rescue	8/12/11	2/12/12
	TA	3/18/11	6/18/12
Tianjin STM	FMTTM	4/1/11	3/31/12
Tijuana	Animalop	7/1/10	7/12
	TA	10/29/11	4/30/12
Toluca Cpl	UWT3D	1/20/12	6/15/12
Toronto OP	Bugs	5/21/11	4/12
Toronto OSC	RME	10/1/11	9/12
	TA	3/25/11	9/25/12
Toyohashi I	SeaRex	9/1/11	6/30/12
Ufa CP	UWT3D	8/17/11	8/17/12
Valencia Spn	**MOTN**	**1/1/11**	
Vancouver TWS	**Arabia3D**	**11/25/11**	**11/25/12**
	DinoAliv	7/30/11	7/31/12
Victoria DCI	**Beavers**	**9/20/11**	**9/20/12**
	CRA	**2/10/12**	**3/8/12**
	SeaRex	9/2/11	6/30/12
	SU	**2/10/12**	**3/9/12**
	TA	11/1/11	11/1/12
Voronezh CP	UWT3D	8/17/11	8/17/12
Vulcania	Vulcania	2/22/02	
Warsaw CC	LOF	9/15/11	9/15/12
	SeaRex	4/27/11	6/30/12
Washington NASM	LOF	6/11/10	6/8/12
	TA	6/1/11	6/1/12
	ToFly	7/1/76	
Winnipeg PP	TA	9/30/11	9/30/12
Yekaterinburg CP	UWT3D	8/17/11	8/17/12
Zion	TA	10/1/11	10/1/12
	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BTBW	Born to Be Wild	2011	3D	IMAX
Bugs	Bugs!	2003	3D	SKF
CosmJour	Cosmic Journey	2012	3D	B&D
CRA	Coral Reef Adventure	2003		MFF
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FMTTM	Fly Me to the Moon	2008	3D	K2
FON	Forces of Nature	2004		NGD
FSOS	Four Seasons of Shiretoko	1988		unk
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008		3D MFF
GP	Greatest Places, The	1998		MFF
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
IronMan2	Iron Man 2: The IMAX Experience	2010		PPC
JIAC	Journey into Amazing Caves	2001		MFF
Journey2	Journey 2: The Mysterious Island	2012	3D	WB
JTM	Journey to Mecca	2009		SKF
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
LOLL	Legend of Loch Lomond, The	2002		SKF
MIGP	Mission Impossible: Ghost Protocol	2011		PPC
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
MTTM	Molecules to the Max	2009	3D	SKF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
ROF	Ring of Fire	1991		MFF
SC	Storm Chasers	1995		MFF
SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
SFTGS	Search for the Great Sharks	1992		MFF
Sharks3D	Sharks 3D	2004	3D	3DEL
SU	Straight Up: Helicopters in Action	2002		SKF
TA	Tornado Alley	2011	3D	GSF
Tintin	Adventures of Tintin: Secret of the Unicorn	2011		3D PPC
ToFly	To Fly!	1976		MFF
UA	Underworld Awakening	2012	3D	SPE
UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildOcea	Wild Ocean	2008	3D	GSF
WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

February 2012 Bookings Count

#	Film	#	Film	#	Film	#	Film
46	TA	5	WildOcea	2	SFTGS	1	Hubble3D
42	SeaRex	4	FMTTM	2	SU	1	IronMan2
30	UWT3D	4	HOTB	2	ToFly	1	Journey2
21	LOF	3	Animalop	2	UA	1	LivingSe
13	Rescue	3	BTBW	1	AfricAdv	1	LOLL
12	MOTGL	3	Everest	1	AIWC	1	MIGP
11	Arabia3D	3	GCA	1	Alamo	1	ND
8	Dolphins	3	MTTM	1	AllAcces	1	OW3D
8	Mummies	3	WTTR3D	1	CosmJour	1	Ozarks
8	RME	2	Amazon	1	D&W3D	1	Pulse
7	DinoAliv	2	Bears	1	DPTP	1	RATW
6	JIAC	2	Beavers	1	FlyMons	1	Rheged
6	JTM	2	Extreme	1	FSOS	1	SC
6	Sharks3D	2	FON	1	GC	1	Tintin
5	Bugs	2	LastReef	1	GP	1	VOTDS
5	CRA	2	MOF	1	Greece	1	Vulcania
5	FightPil	2	Niagara	1	HaunCast	1	WATE
5	MOTN	2	ROF	1	HCBTD	1	ZionCany

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Consortium Ltd
6137 Case Ave
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Tel: 213 446 6618

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www.3DEfilms.com

3D Entertainment Films Ltd.
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Arcane Pictures
20 Clarendon Road
London, W113AB UNITED KINGDOM
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Art Pictures Studio
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Moscow, RUSSIA
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www.art-pictures.ru/

Arts & Exhibitions International
199 East Garfield Road
Aurora, OH 44202 USA
Tel: 330-995-9300
http://artsandexhibitions.com

At-Bristol
Harbourside
Bristol, BS1 5DB UNITED KINGDOM
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Fax: +44-117 909 9920
www.at-bristol.org.uk

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
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Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Aviodrome
Pelikaanweg 50
Lelystad, 8218 PG NETHERLANDS
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Fax: +31 320 289 841
www.aviodrome.nl

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
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Fax: +32 56 36 8486
www.edutainment.barco.com

Barco USA
11101 Trade Center Drive
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Tel: 916-859-2500
www.barco.com/digitalcinema/

Be Media
655 Hawaii Street
El Segundo, CA 90245 USA
Tel: 310-725-8500
Fax: 310-725-9500
www.BeMedia.com

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., ~1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blaze Digital Cinema Works
1771 Post Road East, ~164
Westport, CT 06880 USA
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http://blazedigitalcinema.com/

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SHORTS

Early *Dark Knight* shows sold out

Tickets for some of the first screenings of ***The Dark Knight Rises*** in IMAX theaters are already sold out, more than six months before the film's opening in July. According the *Hollywood Reporter*, after pre-release IMAX screenings in December of ***Mission: Impossible — Ghost Protocol***, which included a six-minute prologue to *Dark Knight Rises*, "some AMC theater managers in New York, Los Angeles, and San Francisco decided to poll the fanboys in attendance on who was interested in buying midnight tickets to see the Batman pic on July 19. Not surprisingly, the tickets sold out in an instant. Based on that on-site demand, Fandango decided to start selling additional midnight tickets for *Dark Knight Rises*."

From what *LF Examiner* could determine, tickets were only sold to the first midnight show at one IMAX 15/70 theater in each of those markets: the **AMC Loews Lincoln Square IMAX** in New York, the **AMC Loews Metreon IMAX** in San Francisco, and the **AMC Universal Citywalk IMAX** in Los Angeles. We did not find tickets available at any of the other theaters that showed *MIGP* in 15/70 before this issue went to press. Tickets for the L.A. screening are on eBay with asking prices as high as $250 for a pair.

DIGSS adopted by GSCA

The **Giant Screen Cinema Association** has adopted the **Digital Immersive Giant Screen Specifications** (DIGSS) developed and proposed by the **White Oak Institute** and a panel of some 20 giant-screen experts (including *LF Examiner*'s editor and publisher). (*See "Connecting Digital Museum Theaters, LFX, December 2010.*) The board of the GSCA has voted unanimously to accept "stewardship of DIGSS 1.0 with a goal of further developing the recommendations," according to joint press release. The statement continued, "GSCA's stewardship will enable the refinement and administration of DIGSS 1.0+, its screen testing, and its global buy-in."

Reuben Fleet S.C. goes digital

The **Reuben H. Fleet Science Center** in San Diego, CA, has added a **Global Immersion** digital fulldome planetarium system to its 39-year-old IMAX Dome theater. Global Immersion's Digital GSX system uses four Sony 4K digital cinema projectors with custom lenses to cover the 76-foot (23-meter) dome. The new system augments the IMAX 15/70 system that the theater has used since its opening as the first OMNIMAX theater in 1973.

The fulldome system will be used to show live and recorded planetarium shows and high-def multimedia productions, in addition to giant-screen films. The first show to be presented with the new system

The Reuben H. Fleet Science Center in San Diego.

is *Black Holes: The Other Side of Infinity*, produced by the **Denver Museum of Nature and Science**. The show complements an exhibit on black holes, both of which opened in early February.

Marcus to gut, operate ex-IMAX

The former **Duluth OMNIMAX Theater**, which closed in March 2011, will be converted into an Ultrascreen movie theater by **Marcus Theatres**, which operates a multiplex adjacent to the 16-year-old dome theater. The Omnimax, which had been operated by the **Duluth Entertainment Convention Center** in which it and the multiplex are located, closed last spring after years of operating in the red (*see The Biz, December 2010*).

According to local press reports, Marcus will remove the dome screen and existing seating, replacing them with a flat screen 65 feet (20 meters) wide and about 35 feet (10.7 meters) tall, and seating for 275 people. A new box office will serve both the existing multiplex and the renovated theater, and a new lounge with seating for 60 people will offer customers alcohol, pizza, and appetizers. The renovations are expected to cost about $1 million, for an opening in the spring.

Marcus Theaters operated two IMAX theaters, in Columbus, OH, and the Chicago suburb of Addison, IL, from the late 1990s until September 2004, when they were converted to 35mm projection.

Nat Geo to release *Meerkats 3D*

National Geographic Cinema Ventures will release ***Meerkats 3D*** this spring, "the first in a series of films developed for digital cinemas in museums," according to a press release. The film was produced by **Oxford Scientific Films** in association with **Principal Large Format**, whose **Phil Streather** was stereographer, along with **Ralston Humble**. It was directed by **Andrew Graham-Brown** and **Anne Somerfield**.

The film, which will be available in 40-minute and shorter versions, follows a family meerkats, African members of the mongoose family, "as they cope with the twists and turns of life in the Kalahari Desert." The program will not be available in GS film formats.

Celebrity narrators announced

In separate announcements, the makers of two GS films opening in April have named the actors who will narrate them. ***Air Racers 3D: Forces of Flight***, from **3D Entertainment**, will be narrated by **Paul Walker**, star of *The Fast and the Furious* film franchise, when it opens on April 4. The film examines the **Reno Air Races**, the fastest racing in the world, in which modified WWII fighters fly 50 feet off the ground at twice the speed of NASCAR racers.

To The Arctic 3D, which opens on April 20 in select IMAX theaters, will be narrated by Oscar-winning actress **Meryl Streep**. The film is a co-production of

*(see **SHORTS** on page 17)*